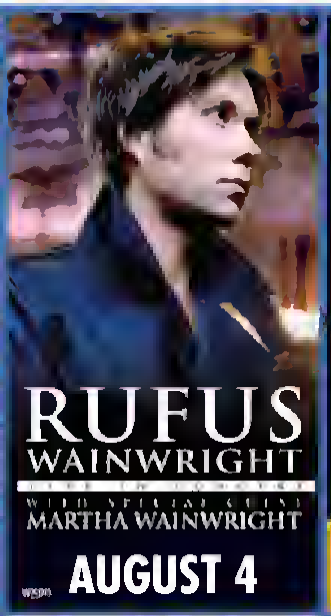
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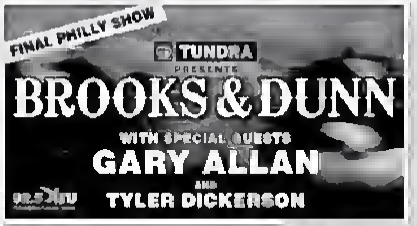




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ALTERNATIVE WEEKLY NETWORK AWN
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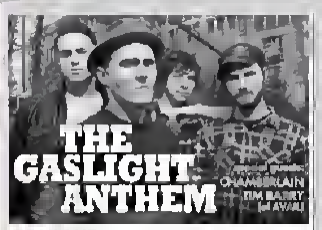
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JOHN HUGHES
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[+1] The new "Jersey Doesn't Stink" campaign and website aim to dispel myths about the Garden State. For instance, the myth that Jersey doesn't stink.

[-5] Two Drexel basketball players on full scholarship are arrested for attempting to rob a fellow student's apartment. Two Penn basketball players solve Fermet's last theorem during an as-yet scoreless game of HORSE.

[+1] After a four-week hiatus for being too racy, Terry Gross' *Fresh Air* begins broadcasting again in Mississippi now at a later time. "Just in time for my show on Cold Carling. That's when you hug somebody really tight and you pee."

[-1] WHYY is knocked off the air for three hours during a morning commute thanks to maintenance work on an antenna. Strange, though, that the signal cut out right after Terry Gross said, "Today on *Fresh Air*, Blumpkins."

[-3] City fire department begins "rolling brownouts" program, shutting down stations on a rotating basis to save money. "I don't see how making poop cigars will save money," says Terry Gross. "But I suppose there's more than one meaning for the term."

[0] Somebody accidentally takes the luggage of *Hills* star Audrina Patridge at Philly International; it's later returned. Touched al-Qaida ends its war on Western civilization.

[0] SEPTA announces it's getting rid of the "R" designation for its Regional Rail lines. "We won't be wasting it, though," says SEPTA official.

[+4] Authorities rescue 85 Chihuahuas and two cats from a South Philly home. "Yipyipyip yipyipyipyipyipyipyip," say dogs.

[-1] Workers begin process of changing Wachovia Center's signs to read Wells Fargo Center. "Enjoy my sloppy seconds, Wellsy," says Wachovia. "Oh please. I Zemboni'd that ice long before you came along," says First Union. "Um, I'm supposed to inform all three of you that you need to get tested," says CoreStates.

This week's total: -4 | Last week's total: 5



EVAN M. LOPEZ

A MILLION STORIES

Croatia's favorite American news column

Longtime readers of this esteemed publication may have noticed a certain affection — some might term it a "fetish," though we wouldn't because that's gross — that some writers, past and present, have displayed toward the lovable honeybee over the years. In fact, *City Paper* founder (and former Loose Canon columnist) **Bruce Schimmel** is himself a beekeeper, so you could argue that an affinity for the **stingy little bastards** is ingrained in this paper's very DNA. Ipso facto, when bee news comes along, we are required to care, even if we don't want to.

Ergo: **Breaking News!** Last week, the **Pennsylvania State Beekeepers Association** (PSBA) issued a dire warning: Over the last few years, about one-third of the country's bees have been dying off — that's a lot of dead bees — and no one's sure why. Well, that's not exactly true. **Colony Collapse Disorder** — the term affixed to this phenomenon — could come from any of the 61 viral, parasitic or environmental elements that can kill off bees en masse. Scientists just aren't sure which.

This problem isn't exactly new. Commercial beekeepers first started noticing **large die-offs in bee colonies** in the Eastern U.S. in late 2006. A few months later, a Penn State researcher quoted on sciencedaily.com forewarned, "Because the number of managed honey bee colonies is **less than half of what it was 25 years ago**, states such as Pennsylvania can ill afford these heavy losses."

That's because honeybees do more than make honey. Their pollination is key to the survival of, for instance, Pennsylvania's rather large apple industry. Bees do **90 percent of the pollination work**. They're also vital to the cucurbit family — squash, cucumbers, gourds and assorted melons, for those of you who slept through freshman biology. And things seem to be getting worse. "Honey production was at its lowest nationally and in Pennsylvania in 2009," says **PSBA president J. Lee Miller**.

Colony Collapse Disorder!

But! All is not lost, Miller says. The upshot of the **fucking hellish weather** we've seen this year — record snow, record heat waves, etc. — is that an early bloom gave the bees a better shot at doing their thing.

"This means the health of bees is looking better," he says.

And Miller professes confidence that **science will find a cure** eventually. We'll keep you posted. We don't really have a choice, after all.

HEROES

So last week, we get this press release about how, beginning July 30, Penn student **Caroline Matthews** will pedal from Philly to Washington, D.C., to raise awareness — not of breast cancer or

>>> continued on adjacent page

[is a sexy, twentysomething rebranding of itself]

A MILLION STORIES

AIDS or the Iraq war or the **bee apocalypse**, but get this — our **$13 trillion-and-growing national debt**. The 21-year-old is also the director of operations for **Concerned Youth of America**, an organization dedicated to enlightening young people about the country's debt, which she co-founded as a college freshman.

It all looked like a **sexy, twentysomething rebranding** of the Tea Party.

And so we kind of wanted to hate Matthews, mostly because she's a Penn student, but also because she says things like, "This is my **Paul Revere attempt** to bring the issue of national debt to the forefront," and "I want to have **mini fireside chats**, where I interview Americans about debt, throughout the trip."

Plus, as the country tries to wriggle itself out of a recession and **10 percent unemployment**, Matthews' cause seems afflicted by seriously bad timing.

But then she told us something that gave us a **teensy-weensy bit of hope**. Matthews and her cadre have traveled to high schools and colleges throughout the country, and one of the things she gets students to do (we don't know how) is try to **solve the national debt clusterfuck themselves**.

"No matter what school it is," says Matthews, "the question of whether we should be spending all this money on **defense and wars comes up**, again and again."

Maybe our expectations are just dreadfully low, but that's a good thing, right?

➤ MEET THE NEW GUY

And finally, some housekeeping: Look directly below, and you'll find the latest addition to this page, a new weekly cartoon called **The Other White Meat** by the illustrious **Mr. Fish** (real name: Dwayne Booth). Mr. Fish, who recently returned to the Philadelphia area after a sojourn in Los Angeles, where he won a bunch of awards cartooning and writing for *LA Weekly*, has toiled for basically **every awesome publication under the sun**, including *Harper's*(!), where we all secretly want to work. He's been lauded by no less than the leading Croatian daily newspaper, *Novi list*, which described him as **Croatia's favorite American cartoonist**. In 2008, *Best Life* magazine ranked him No. 1 on its list of the top 10 voices to listen to during the election.

In so many words, **he's a get**, we got him, and we're super excited about it. You should be, too. In addition to this weekly cartoon, Mr. Fish will be writing and illustrating for this publication and its website.

If you want to learn more about him — for instance, that he's written a few novels and screenplays, and that he's the Dwayne part of the band **Dwayne and Jeff**, which a purported *Christian Science Monitor* review cited on CD Baby once described as "what the Carpenters might've sounded like if **Richard Carpenter had been Roger McGuinn** and if Karen Carpenter had been Colin Blunstone and she'd avoided anorexia by using **heavy doses of hallucinogens to keep her weight down**" — and see more of his cartoons (he cranks them out by the dozens, and we only have room for one), check out his website, clowncrack.com. (For even more fun, view comically anachronistic photos of his old band, The Horse's Mouth, playing The Khyber Pass at this column's online abode.)

Asked for comment, Mr. Fish responds via e-mail with a **quote from Lenny Bruce**: "Knowledge of syphilis is not instruction to get it."

Make of that what you will.

+ This week's report by Jeffrey C. Billman, Holly Otterbein and Will Stone. E mail us at amillionstories@citypaper.net.

the other white meat ➤ clowncrack.com

THE INFAMOUS AND TERRIBLE AL QAEDA OPERATIVE, TIFFANY BAN-BUNHAMMID, WAITING IN A REMOTE REGION OF AFGHANISTAN FOR THE MOMENT WHEN THE U.S. MAKES THE FATAL MISTAKE OF LIFTING THE BAN ON GAYS SERVING IN THE MILITARY SO THAT HE CAN SINGLE-HANDEDLY OBLITERATE THE AMERICAN ARMY BY INSTIGATING A MASS DISSENSION BY TURNING PERFECT CARTWHEELS DOWN THE MAIN STREET OF KABUL, PAUSING ON OCCASION TO READJUST HIS WAISTBAND AND TO REWET HIS MUSTACHE WHILE MAKING NUM-NUM NOISES.



MR. FISH

soapboxer
By Jeffrey C. Billman

A MODEST PROPOSAL

➤ **AS THE LATE** U.S. Sen. Daniel Patrick Moynihan famously admonished, you are entitled to your own opinions, but not your own facts. And yet, even in the sunrise of the 21st century, millions lap up the paranoid psychobabble of Glenn Beck's chalkboard and the line between fringe and mainstream is becoming ever so blurred, particularly on the right, which has become increasingly venemous in its powerless state. Republican politicians have, in recent months, suggested that the Civil Rights Act was anti-liberty (Rand Paul), voiced support for birther lawsuits (David Vitter), likened Barack Obama to Adolph Hitler on the floor of the House of Representatives (Louis Gohmert), touted "Second Amendment remedies" to supposed Congressional overreaches (Sharron Angle) and flirted with secession (Zach Wamp) — and that's without mentioning the regular lunacy of Michele Bachmann and Sarah Palin.

Obama's election, it seems, has driven the right off the cliff, and the media have all too often been unwilling to call them out on their insanity. Facts and reason are now irrelevent, and things that would once have been derided as fringe conspiracy theories, even by mainstream conservatives, are discussed as if both sides are equally meritorious (remember last year's "death panels"?).

And then, last week, the national political media — and pathetically the White House and NAACP, too — was all too willing to bite on Andrew Breitbart's deceptively edited tape of black Department of Agriculture appointee Shirley Sherrod saying supposedly racist things. Never mind that Breitbart had hosed everyone before. His website was behind last year's doctored ACORN pimp tapes, which — again, pathetically — led to a great hue and cry in Congress and, eventually, the community organizing group shutting down. The traditional media, eager to find a scandal and petrified of being called liberal, hyped Breitbart's race-baiting hit job without bothering to see if there was more to the story. (There was.)

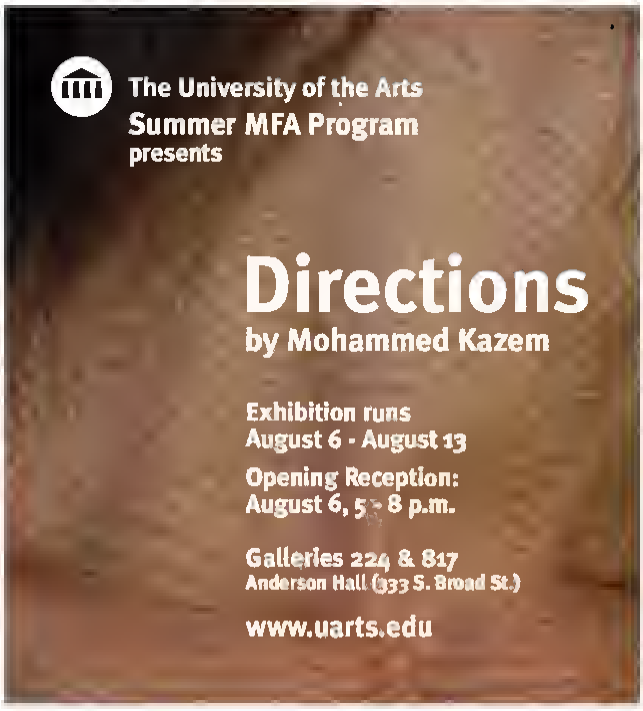
The well of public discourse has been poisoned. It's high time the media stop offering a megaphone to those living in fact-free, historically illiterate and downright dishonest alternate universes. So here is a modest proposal for the country's political media to take up as we come up on this election season: Don't tolerate the bullshit. If a politician or pundit caters to the fringe's paranoia or intolerance — Barack Obama is a socialist/communist/fascist. Keynesian economics is socialism. ACORN stole the 2008 election. gays choose/can pray away

>>> continued on page 8









+A Modest Proposal

<<< continued from page 7

The well of discourse has been poisoned.

their sexual orientation, etc — or propagates things that are verifiably false — the world is 6,000 years old, global warming is a lie, the stimulus didn't create jobs, the Bush tax cuts didn't blow up the deficit, Obama was not born in the United States — call them on it. Shame them. Ridicule them. Ignore them. Do not let them pollute the national conversation in the name of objectivity or equal time or fairness.

Is that elitist? Perhaps. Biased? Sure. It really constitutes a bias. But just look at the consequences of the current media environment. Last week, Senate Democrats shelved a last gasp at comprehensive climate-change legislation because the Republicans won't cooperate, in part because the corporatist right and their propaganda networks — Fox News, talk radio — have convinced broad swaths of the public that global warming is a fraud. We should stop offering a platform for those who would want to distort facts to advance agendas.

But instead, last year the media spilled copious ink of the made-up Climategate "scandal," suggesting that climate scientists were fudging their research for political reasons, but all but ignored NASA's report last month that the first six months of 2010 were the hottest in recorded history — even as, based on the solar cycle, we should be quite a bit cooler. And while we can blame the timidity of Senate Democrats or the obstinacy of Republicans for the fact that this Congress will adjourn without addressing this threat to humanity, part of the blame has to lie with those in the media who allowed themselves to be used by conmen to convince the public that global warming isn't all that big a deal.

That's just one example. There are others. The difficulty Democrats had in extending unemployment benefits — with numerous Republicans, including Pennsylvania's standard-bearer Tom Corbett, insinuating that the unemployed were basically lazy — and the impossibility of pushing through any additional economic stimulus, despite the obvious need, for example. Last Friday, the right-wing *Washington Times* published two op-eds calling for Obama's impeachment on God knows what charges. One of them called him a "usurper," the other (written by unrepentant nativist Tom Tancredo, no less) called him "a more serious threat to America than al-Qaida." Fox News happily promoted this derangement on its Fox Nation blog. Of course it did.

And yet, as the Shirley Sherrod hullabaloo evinced, the White House is petrified of gunned-up Fox News scandals, and the mainstream media is all too quiescent to the right-wing noise machine.

It's time to stop taking the lunatics seriously. After all — at least in a world in which journalists are more dedicated to truth than balance — you can't have your own facts.

(jeffrey.tallman@citypaper.net)

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PUTTING OUT THE CALL

➤ **FIRST THINGS FIRST:** Lower the boats! Toss me the line! Let down the ladders Man Overboard! wants back on the ship!

For a minute, anyway. Because I bring you this week — enjoy it while it lasts — *good* news. Three weeks ago, I described a peculiar gymnastic feat Philly's little kids had to perform every time they wanted a drink from the adult-height public water fountain at Lloyd Hall on Kelly Drive. The kids' fountain was broken — and had been since last summer. Asked why, Fairmount Park director Mark Focht described a daunting task. It would be "a major project. It's not going to be a quick fix or an easy fix. Even when we get the parts, I don't know when the work will be completed."

Woof! Earlier this week, I passed the fountain to see that it was, in fact, repaired. A hunk of ice spontaneously dislodged itself from my frozen heart and drifted gently downstream. It was a small matter in a big city, sure — but to some people, it will make a difference. A special Man Overboard! kudos, therefore, to Philly Parks & Rec!

And just think. What else might be repaired with a little nudging?

Because if a public drinking fountain can remain broken, in plain view, for nearly a year, one wonders what might need fixing behind the closed doors and within the nooks and crannies — not just of the parks, but of the city, and of the great commonwealth itself.

Plenty, I assure you. But we at *City Paper* get only the faintest glimpses — sometimes catching a small hint, often reeling in an empty hook. Which brings me finally to the point of this column. This week, the media landscape was torn asunder by the tornado whirlwind of 90,000 pages of leaked documents on the war in Afghanistan, made available to the public — to everybody — by wikileaks.org, an organization and website dedicated to publishing secrets.

What else might be repaired with a little nudging?

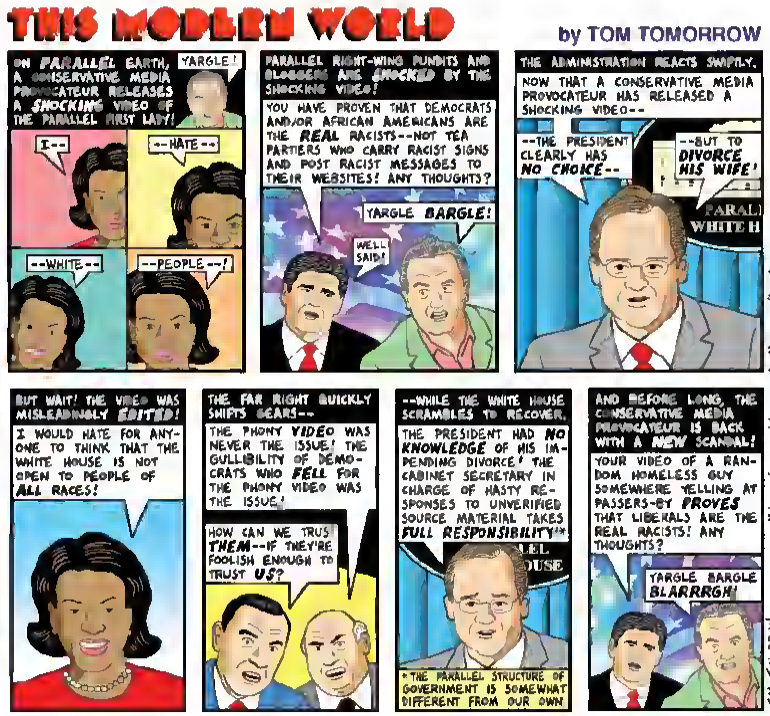
Despite all their sources, traditional outlets of such high-caliber information, like *The New York Times*, were required to go to the upstart WikiLeaks to get the goods. How did they get scooped?

Maybe because WikiLeaks is doing something newspapers ought to more often *asking* its readers for tips, *admitting* to its readers that they know better. The more deeply I've delved into investigations, the more obvious the need for a good tip has become. Without tips, there is merely data, and oceans of it. Yet the meager tip, a simple subject-verb-object combo sometimes, can suddenly order that data and extract from it a useful truth. But while reporters regularly hobnob with their contacts in high places, rarely do they make an appeal to the best source they have: their readers.

Maybe it's seemed a little *unseemly* — but this week, WikiLeaks blew the notion that the reporter knows best apart for good. And so we're putting out the call, climbing the crow's nest, manning the night watch — looking out for your tips. Harrisburg bureaucrats, DEP inspectors, Gambling Board luckies, legislative aides, City Council members, mayoral press teams, map-druwers, paper-pushers, document-signers, public defenders, assistant district attorneys, homeless shelter operators, cops, inmates — everybody.

And especially you, readers. Whatever you do, wherever you live, whatever your own proverbial broken water fountain — you know more about it than we do, so drop a line. Let's see what else needs patching around here.

✦ *Asking for help is the first step. Give Isaiah a hand at isaiah.thompson@citypaper.net.*



feedback
From our readers

WISHFUL THINKING

E. James Beale's proclamation of soccer "making it" in America is more wishful thinking than anything else [Sports Complex, "Soccer In, MLS Out," July 15]. This is a country that loves scoring, and soccer does not appeal to that. Look at our sports heroes over the years: Montana, Jordan, Manning, Jeter, Gretzky — what do those guys do? They light up the scoreboard.

As long as soccer keeps serving up those enthralling 1-0 and 0-0 games, the sport will never see the advertisers, TV time and, most importantly, attendance.

Alan
VIA E-MAIL

THE GREAT PIZZA DEBATE

Wow! Can't believe Allegro Pizza near Belmont and City Line Avenue didn't make this story [Cover Story, "Waiting on Good Dough," Drew Lazor, July 22]. Sadly, most of the places you mention don't sell pizza by the slice, which is how pizza should be sold. Cheap, quick, easy and delicious. That's a key piece to the "good pizza" puzzle that most places in Philly haven't gotten down. I don't want good pizza that I have to sit down and pay a waiter for, and my bill comes to at least $30. That's not the idea.

Bill
VIA CITYPAPER.NET

My congratulations to you on a great pizza piece. The best pizza ever had in this city. In my estimation, was at a place on 16th and Market (and various other locales) in the 1960s called King of Pizza. It has never, ever been duplicated. Further, because journalism is a sacred trust, Hy Lit did not blast, from the stage, Tommy James & The Shondells and shout out the dozen-plus pizza parlors vying for audience-selected honors at the *South Philadelphia Review*'s Pizzalympics. Hy Lit passed away on Nov. 18, 2007. Your editors and fact-checkers must have been eating at King of Pizza.

Bruce H. Klauber
VIA E-MAIL

CORRECTION

In last week's cover story ["Waiting for Good Dough," Drew Lazor, July 22] reference is made to DJ Hy Lit spinning at the *South Philly Review* Pizzalympics. The DJ was in fact Sam Lit of Hy Lit Radio. *City Paper* regrets the error.

✦ *Send all letters to* ***Feedback*** *City Paper, 123 Chestnut St., 3rd Floor, Phila., PA 19106; fax us at 215-599-0634, or e-mail editorial@citypaper.net. Submissions may be edited for clarity and space and must include an address and daytime phone number.*

KIDS ARE DIFFERENT

Should Joseph Ligon spend the rest of his life in jail for a crime he committed at 15?

By Matt Stroud

Joseph Ligon is the longest-serving inmate in Pennsylvania's prison system. He's 73, and with the exception of one transfer for a court appearance in 1972, he's spent the last 57 years at the State Correctional Institution at Graterford, about 45 minutes northwest of Philadelphia. Ligon's case is so old that the state doesn't even host his docket sheet on its online Unified Judicial System.

According to a July 16 appeal filed to the Court of Common Pleas by Bradley Bridge of the Defender Association of Philadelphia, Ligon's story goes something like this: Ligon, then 15, and a group of young friends were hanging out in South Philadelphia in February 1953, and coerced an adult into buying them wine from a liquor store. They got drunk, and tried to rob people on the street. Two people were stabbed to death.

Police said Ligon eventually admitted that he was in the group of boys who had run amok in South Philly, and that he had stabbed one person in the chest. Ligon was found guilty on two counts of first-degree murder and sentenced to life without parole.

Unless state law changes, he'll spend the rest of his life locked up for a crime he committed at 15.

Ligon's case is representative of a debate playing out in states all over the country on the propriety of sentencing juveniles to life without the possibility of parole. Here in Pennsylvania, state Rep. Kenyatta Johnson, D-Philadelphia, has proposed HB 1999, which would give juvenile offenders sentenced to life terms the opportunity to go before a parole board at age 31, and every three years thereafter. For Ligon, this would mean at least one last chance of freedom. He's not alone. Pennsylvania has more juvenile lifers than any other state in the country, about 450.

Bridge's appeal is based on the U.S. Supreme Court's opinion in the *Graham v. Florida* case, which the Court handed down in May [Naked City, "Don't Throw Away the Key," Matt Stroud, June 1]. In *Graham*, the Supreme Court ruled that sentencing juveniles to life without parole for non-homicidal crimes is unconstitutional.

But it didn't apply to Ligon, a convicted murderer. However, Bridge argues, "The Supreme Court underscored that in determining the constitutionality of a punishment, courts must 'look beyond historical conceptions' to the 'evolving standards of decency that mark the progress of a maturing society.' ... [T]he court relied on scientific and psychological studies distinguishing minors from adults to reach the conclusion that it was cruel and unusual to consider juveniles as morally culpable as adults convicted of the same crimes. ... Put simply, kids are different."

> "People do change. I know I've changed."

That thinking is consistent with the legislation Johnson proposed this spring.

"People need to serve time for their crimes," says Johnson, 36, who ran afoul of the law as a teenager and was sentenced to juvenile probation. "But people do change. ... When you commit a crime as a juvenile, you probably wouldn't make those same choices when you're an adult. I want to give people the chance to become better people and to be rewarded for that."

However, even advocates say the bill has little chance of becoming law.

Meanwhile, Joseph Ligon remains in prison. *City Paper* was unable to reach Ligon. However, one of his accomplices that long-ago winter day, James Tolbert, 73, retired and living in West Philadelphia, says the system is too strict.

According to court documents, four teenagers were convicted in those 1953 deaths, two of whom are now dead (one served time, was released and died on the outside; another died in prison). Tolbert is the lone free survivor. After his release in 1972 — like Ligon, Tolbert was convicted of murder and sentenced to life, unlike Ligon, his sentence was commuted — he took advantage of state re-acclimation programs and got into the meatpacking business. He's a widower now, and still on parole. Because the state forbids the two from communicating, Tolbert hasn't spoken to Ligon since the two were tried for murder.

"If you do something while you're young, you get a life sentence, that's it," he says. "The system sucks for young people. They think you're some kind of monster because you do something bad when you're a kid. But people do change. I know I've changed over all these years."

(editorial@citypaper.net)

The House Judiciary Committee will hold a hearing on HB 1999 on Wed., Aug. 4, beginning at 10 a.m. at Philadelphia's City Hall.



Khyber! Last Show Ever!

Philly's most storied rock club pulls the plug.

BY BRIAN HOWARD

Last Saturday, Art DiFuria led The Photon Band, his long-running, ear drum-blasting power-pop outfit, through its final set. For a while, anyway. DiFuria is taking his Ph.D. in art history and moving to Savannah for a job in academia, but he's a never-say-never type.

"I'll probably be back up in a year," the frontman wistfully half-joked/half-promised before leading the band through a ripping cover of Paul McCartney & Wings' "Junior's Farm." But for now, DiFuria has bid an uneasy adieu to a music scene that he had a not-insignificant role in creating.

He was part of a loose-knit group of like-minded people who, from the late '80s through the mid-aughts, booked shows, ran sound systems, played in each others' bands and, intentionally or by dumb luck, helped transform Philadelphia from a rock graveyard — a city that touring artists often skipped over on their way to New York or D.C. or freaking Bethlehem — into a place where acts of a certain size, disposition and ambition not only wanted to play but arguably had to.

The epicenter of this evolution was a bar in Old City called The Khyber. Pass Pub and later, simply, The Khyber. The narrow room with the low ceiling in which bands played with their backs to a plate glass window looking out onto Second Street was in many ways imperfect. It was dirty and reeked of stale cigarettes and spilled beer. Sight lines got worse the deeper in the crowd you were. And if you happened got stuck in the back, good luck getting back to the bar. But the shortcomings were trumped by the amazing shows by local and touring bands that went down on the small stage. There were other clubs that had great bills. But The Khyber, like Revival and The Kennel Club before it, had a mystique. It was legend.

But The Photon Band — led by a guy who cut his teeth doing sound at The Khyber and playing with innumerous bands there such as The Lilys, Brother JT & Vibrolux, Uptown Bones and Tons of Nuns — didn't bleat its swan song there. They did it at Johnny Brenda's.

Since tha Fishtown gastro-pub-cum-rock-club opened in 2006, high profile indie shows have gradually found their way to the polished venue with the curling balcony, superior sight lines, lofty stage and killer sound system. Which is at least part of the reason Khyber owner Stephen Simons tells *City Paper* he will stop putting on shows there at the end of the month.

"Philadelphia has always been able to support two top-tier rock 'n' roll bars that hold about 200 people," explained Simons last week in an office above the bar. The Khyber was long part of that two-step, with J.C. Dobbs, Upstairs at Nick's, Upstage and North Star Bar. "Now it's Johnny Brenda's and North Star. The punk rock or alternative crowd doesn't really want to come to Old City now. And I understand that."

The club's second floor will continue to host DJ events. But Simons — who, with his longtime Khyber right-hand man, Dave Frank, also co-owns three successful bar/restaurants — plans to shift the focus of the space to its already renowned craft beer taps and a food concept he's keeping close to his chest. (A music-restaurant hybrid probably wouldn't work, in 1997. Simons infamously turned up noses trying to host morning brunch and evening rock in the concert area.)

It's a development that's sent tremors through the scene despite the fact that until now there's been no official announcement beyond a note on the website stating, cagily, "There will be no shows at The Khyber in the month of August." Maybe he was wavering on the decision, or maybe that's just the way Simons plays things: he was similarly elusive about the club being for sale earlier this year.

This will bring to an end a tradition that predates the Simons family's ownership and stretches back to the 1970s when Serrill Headley (mother of eventual terrorist David Coleman Headley) ran the space as a bohemian jazz club of sorts — complete with imported beer, Pakistani tapestries, upright piano, upstairs wine bar, a phalanx of buxom barmaids and a purported friendly ghost. Though the scene in Headley's Khyber Pass was a world away from the grungy glory of the Simons' Khyber (Stephen's older brother David owned the club until 1996), both possessed eerily similar senses of community. You can't help but wonder how much the spirit of (or in) the building itself — purportedly a bar of some sort continuously since 1876 — has shaped its history.

As The Khyber prepares to close the books on live music, we tried to catch up with as many people who were part of its music story as we could. This proved to be an exercise in futility. Nearly everyone in Philadelphia music has a stake in the Khyber's past.

Julie Gold, Grammy Award-winning songwriter of "From a Distance" and, in the mid-1970s, a Temple student who played piano at The Khyber Pass on Thursdays

When I started in 1975 it was one narrow room with a piano in the front by the door. I was the person who christened the new room. I would turn off the jukebox and play 40 minutes on, 20 minutes off, from 9 till 1:30. ... There were rumors of a ghost who roamed the building. I remember stories of scissors going up and down the steps.

... We had some Vietnam vets, we had college-age kids, we had guys with black leather jackets who offered to get rid of my car for me. They meant it. I was complaining about my car and they asked me if I had insurance and they said they'd take care of it for me.

Lee Mergner, editor in chief of *Jazz Times* magazine, manager for Gold and Reverie, spent three weeks as the club's sandwich guy

It was the '70s and [Headley] had someone reading palms and tarot cards. I said, 'Man, she seems to be getting a lot of business up there,' and someone implied that there was maybe a bit more exchanged than tarot card readings. I was like, "Ohhhhhh." I don't know if it was true, it was one of those apocryphal stories. ... [Headley] hired — and I went out with at least two of them — attractive bartenders, young women. ... I do remember that maybe [Headley] owned a gun, she was this woman who would wear robes but pack a pistol.

Gerald Veasley, bassist for fusion combo Reverie (the de facto house band), would later play with Grover Washington Jr. and Joe Zawinul and record eight solo albums

With Reverie I took a lot of bass solos. So I'm up there and I've got my eyes closed, and out of nowhere I hear an eruption of applause, and I think, "That's cool." But the applause is getting louder, people are hooting, I'm thinking, the solo can't be *that* good. I open my eyes and people are looking right past me, out the window. They were applauding a belly dancer who was on break from the Middle East restaurant across the corner. I guess you could say The Khyber Pass kept you honest.

Stephen Simons, first booker, owner 1997-present

The far wall used to have giant benches, and an aquarium with a really old turtle. Rumors were that the turtle was 300 years old. ... My

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PINK
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INNER FEAR
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PHOTO OF 1970S ERA SECOND STREET COURTESY OF STEPHEN SIMONS

brother bought the place in 1988 and I say, "I want to book the bands." He says, "No no no, we're going to get somebody real to book the bands." So while I'm having dinner at my mom's house on like a Friday night, I ask again, and he says "No," and I say "*Mom*, I want to book the bands," and she says, "Come on, Dave, let your brother book the bands." So that's how I got started, but I was just an 18-year-old kid, I didn't know anything. The first bands I booked: Uptown Bones, Red Herring and Napalm Sunday. That was the night after Thanksgiving of 1988.

Rich Pravel, member of Uptown Bones and Ashtabula, bar back/bartender/booker, now a realtor

Uptown Bones went on to play at the Khyber with Flaming Lips, Laughing Hyenas, Volcano Suns, Screaming Trees, Velocity Girl. The Simonses saw a void in the rock club scene in Philly — there was really only [13th and South's] Bacchanal and some basement venues. They did a great thing at the time helping to nurture a "scene." Old City back then was a bit of a ghost town. The employees would often toss a Frisbee back and forth in the middle of Second Street, as there was little to no traffic after 9 p.m.

Tom "T.J." Lax, owner of Siltbreeze records, onetime Khyber book, booked Guided By Voices' first Philly show

There were a lot of people who by the mid-'90s considered it a meeting destination. There was a whole coterie of people who subscribed to that. For lack of a better word, it was a salon.

John "Brother JT" Terlesky, leader of The Original Sins and Vibrolux

The Khyber was just a perfect little club. It was a very comfortable stage. Not too big, not too high off the ground. ... Size is important in a club like that. Nick's up the street was a fun club, but it was too big. If you had 100 people there, it would feel empty. At the Khyber if you had 100, it feels full. That's important in a club situation. If there's a small turnout, people feel like maybe I should be somewhere else. ... I've played large stages and it does nothing for me. You can't see the whites of their eyes.

Margit Detweiler, former *City Paper* music and style editor, member of Rockula

It was really one of the first small clubs to book national acts. JC Dobbs did sometimes, but Dobbs and places like Bacchanal or the Barbary focused a lot on local acts. From the get-go, Khyber was *the* den of grunge in Philly. ... They hosted a "Festival of Sexual Energy and Indie Rock" in 1992 and the press release said, "The celebration begins at 9:30 p.m. and ends when A.D. Amorosi stops shopping at Chess King."

A.D. Amorosi, *City Paper* Icepack columnist

Throughout the '90s, with me in my natty latter-day Bryan Ferry period, the shows I remember the most were the absolute sloppiest onstage the bands I hated — both where I had to worry about getting fluids on my suits. The meanest guys had to be the ones with Steve Simons, [bartender] Kurt Wunder and that fish. The hated. That was The Interpreters. The aggressive manner in which they bored me so annoyed me I think I slapped one of their fans into a bloody nose during an argument about them there.

Diana Prescott, visual artist, bassist for Eltro

I was studying art at Moore on the Parkway. My friends and I would go to The Khyber what seemed every single night. I used to sit at the bar and drink the really good beer, and I would get drawn into the room if the band was really good. Some friends reminded me of some of the shows I saw that I had no idea I was at. Early Ween shows, Pavement, Smashing Pumpkins, Bongwater. Just some really great early shows for these bands. ... You had all the classic guys behind the bar, the "No Crap on Tap" sign. ... You really felt like we were where we were supposed to be, and what was supposed to be happening was happening.

Bryan Dilworth, booker, member of Lilys and Geloape, owner of Bonfire Booking

The place was busy from noon till 2 a.m. [At the time] I felt it was a much bigger deal to do the first Liz Phair show than to get the first keg of whatever, but this was the crossroads of indie rock and indie beer. I don't think any of us understood how lucky we were at the time. ... We had some fucking big-ass shows in there, man. Goats from when they first really broke. Soul Asylum when they were in mid-cycle. Rollins Band, Flaming Lips. That was the thing. When there was no more Chestnut Cabaret [closed in 1994], you went from The Khyber at 220 capacity (but I know I saw 300 people in there sometimes) to the Troc. Some shows there, taking it in context, could have played to 500 or 600 people.

Kyle Andrews, omnipresent scene mainstay, door man for Johnny Brenda's

It must have been 1993 or 1994 during the CMJ festival in New York, a lot of the bands were playing The Khyber and I was there like three nights in a row and the staff joked about setting up a cot for me. ... One of my highlights was the second time Pavement played there. It was so packed they opened the back door and people were spilling out into the street.

Isobel Sollenberger, vocalist/flutist, Bardo Pond

Our first Philly show was at Khyber with Smog and Royal Trux, a mind-blowing night to say the least. We were so green!

Michael Gibbons, guitarist, Bardo Pond

The Khyber Pass. Its very name is one of the best things about it. Like a hallowed path you had to go through to get to the other side of being a serious band. I remember sending that first tape out to The Khyber and a few other places. Zines and labels. To be acknowledged by any of them would be great, but the real prize was to get a gig at The Khyber.

>> continues on page 16



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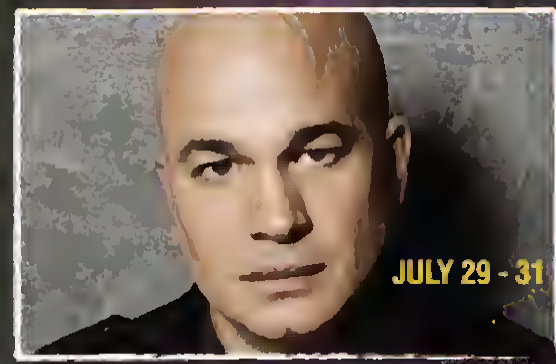
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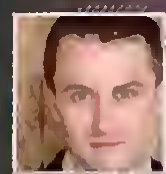
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SHOWTIME's "WEEDS"
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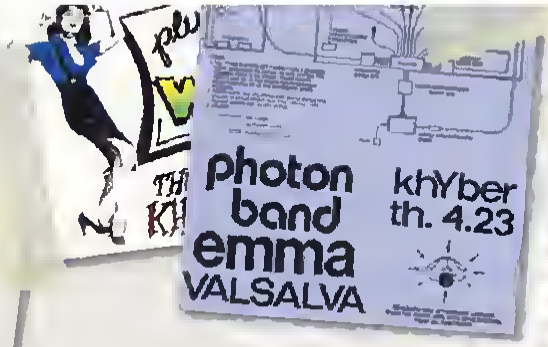


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A couple weeks went by before I had the guts to call them and see if they had received/possibly listened to our tape My mind was blown They listened to it and liked it And then Dave Frank asked me if we could do a show And then he asked, "Who are you guys?" incredulously and I told him, just some guys and a girl jamming for a while It was a fucking miracle I don't know if anything has topped that achievement for me, seriously

Stephen Simons

The show I remember the most clearly as my favorite show We had the Laughing Hyenas play, and coming down from New York and getting on stage with them was Thurston Moore, Jay Mascis and Jon and Julie from Pussy Galore It was this wall of sound, just awesome to behold And they didn't stop They played for hours — 2 a.m came and went.

Art DiFuria, soundman, Member of Photon Band, Lilys, Uptown Bones, Vibrolux, etc.

Before Guided By Voices became Led Zeppelin, they played to a "packed" Khyber house consisting of me, the Record Exchange staff, Chris Clabbers, Rich Fravel and a few other friends The crowd was small enough for everyone in attendance to "hang out in the alley" (as it were) with [GBV guitarist] Mitch Mitchell. Mitch told us that his band's singer was a really talented songwriter, as talented as anyone in the Beatlas He was sure that they'd "be big someday" Our friend Leo read Mitch the riot act "As good as the biggest band in the world? Some guy from Ohio is as good a songwriter as John Lennon? Dude, what the eff gives you the balls to make THAT kind of claim?" We all pretty much felt the same way We *laughed* at Mitch.

Rich Fravel

One of my favorite bookings was GG Allin. When he arrived I asked him politely to not stick the mic up his ass as we only had three vocal mics at the time He was very nice, rather sweet guy, actually, and said, "Sure, I don't think I'll do that tonight." He didn't stick it up his ass, or shit on it, but it was covered with blood and vomit by the end of the night

Tyler Harold, sound man, booker

As far as artist interaction, I had some really funny things happen John Fahey was up in the green room and he had his back to me I pet him on the shoulder and it turned out he had his back to me because he was taking a leak in the trash can Didn't really want to shake his hand after that

Art DiFuria

The ghost? That's just Jason Ciballo

Stacie George, booker (2006–08), currently booking for Live Nation

Probably one of my favorite experiences was doing the Iggy Pop secret show In March 2004 I had The Killers play, they got paid $500, they opened up for Ambulance LTD The next night it was The Decemberists.

Rodney Anonymous, frontman for Dead Milkmen and Burn Witch Burn, *City Paper* contributor

I saw a ton of really great bands there Now you can go to the M Room, Kung Fu Necktie, The Fire. We're spoiled There was a time that if you wanted to have a beer and see a band, you went to The Khyber I wish somebody with a little vision or a little appreciation for it had bought it. It's going to be weird walking by with no calendar in the window The bathrooms had some of the best graffiti in the city.

Reel the Lost Cause, MC

I always enjoyed that The Khyber had such a punk rock atmosphere It's one of the few bars in Old City that people like myself or my friends felt comfortable in. Didn't charge $30 to get in, the staff was always awesome, the bartenders, the door men. The sound was terrible, the stage was crooked, and that's what made it so dope It was a throwback to when we were young and we went places where you felt that at any moment the cops could come in and shut the place down

Amanda Damron, member of GANG

I definitely witnessed the shift My whole family's from the suburbs, but everybody knows The Khyber, my aunt would call it The Khyber Pass I understand Old City is now devoid of indie rock folks More Jersey Shore people in chicky-chick heels, and they don't really hang out at The Khyber

Bryan Dilworth

You can't look at it with anything other than a really good attitude It's been lucky to last as long as it has considering how bright it burned for such a long time.

Rich Fravel

The rock scene nowadays is too organized No surprises Very controlled Venues have air conditioning now Bands seem to show up on time. Onstage monitors apparently work more often than not. It's been a long while since I've seen actual vomit and/or nudity at a rock show Most bands seem to know how to play their instruments This is boring. I blame the computers

Art DiFuria

I think that the emergence of Johnny Brenda's and, before that, R5 as the really good booking entities that could bring those bands through the Church — they gave the Khyber competition.

Kyle Andrews

Part of it is overall demographics There's just more young people in Philly than when I was younger For that reason, the scene, for lack of a better term, is more diffuse People up here [in Northern Liberties] rarely go south of Spring Garden Street People have their own bars, own coffee houses, not as much of a reason to leave the neighborhood.

Stephen Simons

I saved the old Khyber Pass Pub sign, the night [in 1996] it closed. People grabbed all the stuff off the walls They tried to grab the lights on the bar They're made of [camel] skin, they're really old, and [former bartender] Chris Morris basically fought them back. I'm very thankful that he saved them [Going forward] we'll keep the bar open Do some scrubbing Remove the stage Add tables and chairs We'll have to approach the city at some point about redoing the front of the building Though I can't imagine anyone's going to complain

(bhoward@citypaper.net)

The Khyber's final night of live music will be Vision and Mic Q's hip-hop showcase, Sat., July 31, 9 p.m., $10, 56 S. Second St. 215 238-5888. thekhyber.com. For more Khyber (Pass) memories (including longtime door man Jason Ciballo's best moments) and to share your own, visit citypaper.net




Residential spaces located on New Market Street in Northern Liberties

This Sunday: Party in NoLibs

Northern Liberties Neighborhood Guide

If you're looking for an urban epicenter with the flair of a cozy village, Northern Liberties is the place to go!

NoLibs, for those who are still unclear, is an artsy, edgy, hip and sophisticated pocket of Philly where everything you need is right at your fingertips. The neighborhood runs from Sixth Street to the Delaware River, Callowhill Street all the way up to Girard Avenue.

NORTHERN LIBERTIES

WHAT TO DO THIS WEEK: There's no place like NoLibs, and there's no better time to visit than this weekend. Come join us for the second annual 2nd Street Festival. On, Sun., Aug. 1, from noon to 9 p.m., Second Street goes into party mode from Spring Garden to Girard. Listen to live music all day on three stages — look for acts like Black Landlord, Gildon Works, The Rebel Yell, The Tough Shits, Adam Arcuragi and tons more — plus four (yes, four) beer gardens, more than 60 vendors, children's activities and more! For anyone who wants to get their xmas shopping out of the way, this is the time to do it! There will also be specials at your favorite bars and restaurants across Northern Liberties, so don't hesitate to stop in at any of your favorites, because the party is going on inside as well. For additional information, check out the Northern Liberties Business Association at nolibs.com. If you missed last year's party, don't make the same mistake again. We assume it's already on your calendar.

EAT/DRINK It's hard to walk down any street in Northern Liberties without happening upon some incredible suds and grub — this young section of Philadelphia is quickly becoming the go-to for all things culinary. If you're looking for flagship NoLibs fare, check out the **Standard Tap** (901 N. Second St., 215-238-0630, standardtap.com), **The Liberties Restaurant and Bar** (705 N. Second St., 215-238-0660, libertiesrestaurant.com), **North 3rd** (801 N. Third St., 215-413-3666, norththird.com), **Bar Ferdinand** (1030 N. Second St., 215-923-1313, barferdinand.com) or the **Abbaye** (637 N. Third St., 215-627-6722) for some killer Belgian brews and food. Seeking out one of Philly's classic weekend dance clubs? Head to the **700 Club** (700 N. Second St., 215-413-3181). 700 Club is also the hot spot in No. Libs to watch football (the one we call soccer not the pigskin one). Even if you've already got a Philly favorite, there's a good chance its sequel can be found in Northern Liberties. From the creators of The Good Dog comes **The Swift Half Pub** (1001 N. Second St., 215-923-1600, swifthalfpub.com); from East Passyunk's Cantina comes **Cantina Dos Segundos** (931

>>> continued on page 18

swift half pub

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Neighborhood Guide
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If multitasking is your thing, you can always drink, eat and bowl at the same time at **North Bowl** (909 N Second St., 215-238-2695, northbowlphilly.com) If bowling isn't your thing but you still want to play, keep an eye out for the soon-to-come **Sugarhouse Casino** (1080 N. Delaware Ave , 267-232-2000, sugarhousecasino.com) — and if you gamble away all your money, you can always run over to **Hyperion Bank** (199 W Girard Ave., 215-789-4200, hyperionbank.com) for a loan. Hyperion is the first community bank to move to an urban section of Philadelphia for 20 years. Dedicated to revitalizing the local community, they even restored their beautiful red bricked headquarters (originally a bank built in 1871) that had been left as an abandoned warehouse for decades. Need a more educational experience? Visit the brew boys over at **Yards Brewing Co.** (901 N Delaware Ave., 215-634-2600, yardsbrewing.com) for a tour.



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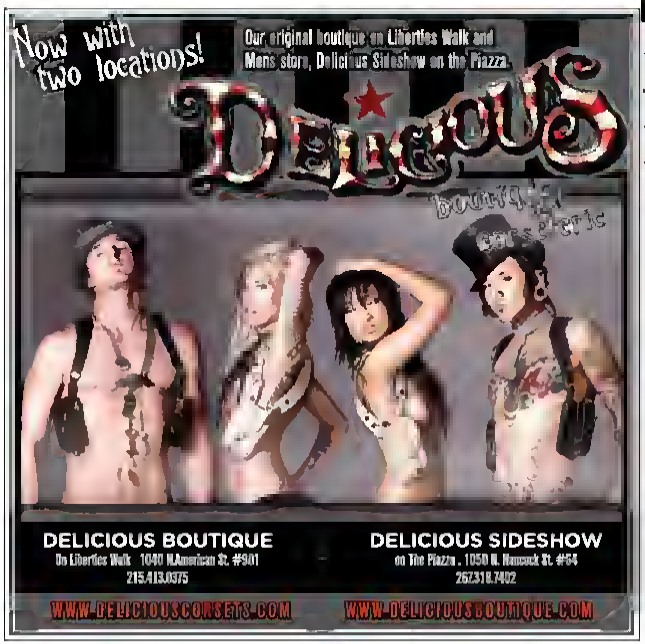
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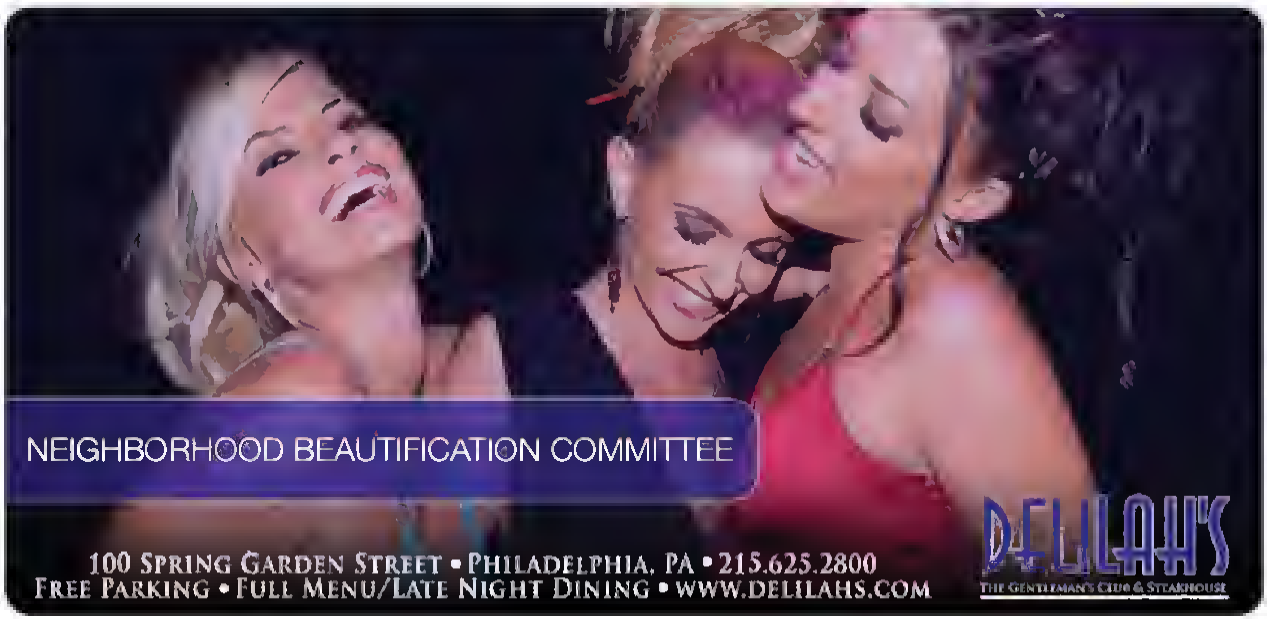
+ Neighborhood Guide
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own drinking destinies, there are plenty of BYOBs in the area, including **Honey's Sit n' Eat** (800 N Fourth St , 215-925-1150, honeys-restaurant com), good thing there's a **Foodery** (837 N Second St , 215-238-6077, fooderybeer.com) nearby, for all your six-pack needs.

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re:view
Robin Rice on visual art

MAGIC NUMBER



"RSVP" | *Through Aug. 21. LGTripp Gallery, 47-49 N. Second St., 215-923-3101, lgtrippgallery.com*

BACK IN 2007 when Luella Tripp learned that Siano, her last gallery, had to close because the Siano design group was giving up its lease, she immediately began planning an eponymous new space.

LGTripp Gallery is worth the wait. Airy with a vaulted ceiling and large arched windows, it is home to a stable of 14 respected area artists; however, right now the gallery is hosting an invitational summer show (hence the title "RSVP"). The number 14 must have some magic for Tripp — that's how many non-gallery artists she asked to participate in this show.

Painting dominates, but some of the most interesting work in "RSVP" isn't painting. Victoria Pepe describes *Infinity Journey Through Infinity* as a "virtual video painting." Available only in CD form, it contains programming that causes a picture (in a video or projected format) to continually change colors within a pattern of shapes outlined in black and accompanied by Pepe's quiet, charming analog and digital music. The specifically selected, ever-changing colors in *Infinity Journey* are not pixilated but, rather, programmed to be the same hue at any size. The combinations are random but, as Pepe says, "not haphazard" and will rarely repeat. The picture itself consists of many quirky geometric shapes ordered around a fat horizontal light ring-bolt shape that unifies the composition. It's as if the center has magnetically pulled all the other shapes to itself and locked them in place. *Infinity Journey* is easy to appreciate, even companionable. Pepe sees it as potentially meditative.

As a CD it may be perceived as less unique than, say, a print, but it is a limited edition (the artist does not say how many she will make). It would be especially effective if presented in a darkened room — a truly artful night light.

Tripp loves abstraction, seductive surfaces and smoothly resolved compositions. John McDaniel's semi-symmetrical wall-mounted relief assemblages

>>> continued on page 24



THIS IS GOOD: Anna Troxell sings as Creepoid rocks The Ox, June 12

JOHN VETTESE

[rock]

'CAUSE I'M A CREEPOID

How four Philly indie thugs found their sound

By John Vettese

Pete Urban takes a drag off his cigarette and laughs about a phrase friends use to discuss his band.

"Indie thug."

If all you know of Creepoid is the drifty, echoing folk tones on their *Yellow Life Giver* 7-inch, the descriptor might strike you as dead wrong.

You just need to spend more time with the band. Urban, for instance, reminisces about getting in rumbles after playing shows with his old group The G (which also featured Creepoid's husband-wife team Pat and Anna Troxell).

As we walk into the row home on the Manayunk hills housing the band's studio (and the Troxells), I'm greeted by a pit bull. Genni is an 8-year-old rescue who couldn't be more docile and friendly. But still, "People get freaked out by her," Urban says. "'Cause she's a pit, y'know?"

Next, study the band's own pedigree. Ten years ago, Urban and Pat Troxell, natives of Willow Grove, forewent college to hitchhike to Austin, work long nights at clubs like Emo's and play in hardcore and noise rock bands. They returned to Philadelphia and formed The G, a righteous combination of "Touch Me I'm Sick"-fuzz-pedal riffs and Anna Troxell's fierce vocal delivery.

So how'd they arrive at the doorstep of lush, languid psychedelic rock?

"I'm turning 28," laughs Anna. "I'm not tryin' to thrash anymore."

Last winter, as The G was waning, Pat and another old friend, Sean Miller, began tracking home demos with a softer bent. Pat played drums, Sean played guitar and sang; Anna joined in on vocals and percussion. The group asked Pete what he thought about adding slide guitar, so he flipped an electric on his lap and grabbed a bottleneck.

The slide careens in a distant, reverb-y corner of the band's basement tapes. Combined with Anna's voice, tentative and haunting this time, it is probably what invites the dream pop and Mazzy Star comparisons — particularly on the sensual rise-and-fall of "Pink Tag Sofa."

Pat shrugs it off. "Nobody in Mazzy Star has fucking Black Flag tattoos," he says. "Nobody in Mazzy Star records in their basement on 30-year-old equipment."

> "Nobody in Mazzy Star has fucking Black Flag tattoos."

Miller explains that their studio constraints — everybody gathered between four concrete walls, playing live — had an influence on how the songs were performed while recording. "We had to hold back, so it didn't compromise the sound quality," Miller says. See them in concert, and you'll note much more crash and roughhouse rumble to Creepoid's delivery.

It's all relative. The songs on *Yellow Life Giver* — and the more recent digital single, *Graveblanket* — are clipped and dirty. Behind a soaring violin, you hear the hum of idling amps. As the arrangements swell, the audio fractures in fuzz. But each instrumental nuance remains distinct and evocative. "Rotten Tooth" recalls the narcotic nauroses of K Records-era Beck, "Stranger" suggests Sebadoh, or a more recent Philadelphia parallel: "We're

>>> continued on page 24

[outrageous spaciness and amiability]

[kaleidoscope]

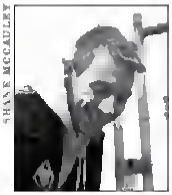
➤ astronaut secrets revealed



Almost as interesting as space are the people whose job it is to get us there. Mary Roach's new book, the fascinating and funny ***Packing for Mars*** (W.W. Norton, Aug. 2), stars a lively international collection of clever astrophysicists, dubious astro-shrinks, supposedly celibate astronauts and at least one masturbating astro-chimp. (Actually, it takes a few pages, but she does eventually clear poor ol' Enos' name.) Roach speaks at the Free Library Tuesday (Aug. 3, freelibrary.org).

—Patrick Rapa

➤ outdoor music fest


SHAWN MCCAULEY

Here are the things Diplo (pictured) claims we'll see at the **Mad Decent Block Party** this Saturday at the Mad Decent Mausoleum (July 31, maddecentblockparty.com): dunk tanks, Kid Sister, ball pits, Tondally Krossed Out, wild animals, Popo, water balloons, Maluca, bungee jumping and Major Lazer.

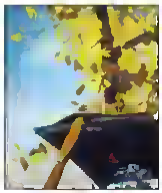
—Patrick Rapa

➤ pinball museum

Blink and you'll miss it. The **Florida Modern-Day Slavery Museum** (ciw-online.org/museum) — a traveling cargo truck made to look just like the one involved in the Sunshine State's 2008 agricultural slave operation — dropped down in the heart of Philadelphia's historic district yesterday, and it'll be gone tomorrow. Head to Independence Mall to visit the portable exhibit, which sheds light on migrant workers' substandard labor conditions in the modern day. If you take for granted that slavery's long gone, this should be a real eye-opener.

—Carolyn Huckabay

➤ artistic paradox



Summer's nice, but turning into a pool of sweat while trying to appreciate it, not so much. Let's go enjoy nature by seeing the exhibit **"Let's Go Enjoy Nature!"** indoors. The works in this Seraphin Gallery collection (through Aug. 3, seraphin.squarespace.com), especially Timothy Callaghan's acrylic-and-oil paintings depicting infelicitous city scenes (pictured), are as unabashedly contradictory and tongue-in-cheek as the exhibit's title.

—Holly Otterbein

flickpick [movie review]



GREAT SCOTT. Steve Carrell plays Barry, whose favorite pastime is making dioramas of taxidermied mice in *Dinner for Schmucks*.

DINNER FOR SCHMUCKS

[C] **THE SUCCESS OF** France Veber's inane 1998 farce *The Dinner Game* was nearly impossible to understand given its sub-Benigni humor, but it at least pulled no punches. Jay Roach's remake keeps the premise — a risen exec's guest for a party in which attendees compete to bring the biggest idiot complicates his life — but it distances itself from the original's inherent mean-spiritedness, insistent on preserving the likability of its stars. Paul Rudd is Tim, an ambitious financial analyst who could clinch a coveted promotion by playing along with boss Bruce Greenwood's cruel games. But no sooner is the subject broached than he begins to feel guilty, agreeing only when he literally runs into Barry (Steve Carell), whose hobby is creating dioramas with taxidermied mice. As soon as Barry enters Tim's life, he begins to ruin it, via avalanching miscommunications and slapstick mishaps that reach an overwhelmingly obnoxious pitch before Roach mercifully opens up the story beyond Veber's one-set original. In doing so he creates space for a host of wacky character turns from Zach Galifianakis, *Little Britain*'s David Walliams and *Flight of the Conchords*' Jemaine Clement, who plays a pretentious artist (typical of the film's overfamiliar tropes) whose blend of outrageous spaciness and amiability is a conscious echo of Russell Brand's Aldous Snow in *Forgetting Sarah Marshall*. Interacting with them tempers the manic buffoonery of the usually reliable Carell, whose character combines the delusional naiveté and lack of self-awareness of Michael Scott but dumbs it down to the degree that you want less to laugh at him than find him a mere institution. But Roach tries to have it both ways, asking his audience to laugh at Barry and to care for him, until it seems that every pratfall is followed by sentimental strings. Used to dealing with broad cartoon characters, Roach has a hard time transforming the buck-toothed, shaggy-coiffed Barry into a human being. —*Shaun Brady*

> At least the original pulled no punches.

reconsiderme

MJ: Fine does it again

JEWEL SCHMEWEL

➤ **SAY THIS MUCH** for Jewel. She doesn't just stick to the sound that made her rich. In the 15 years since her breakout debut she's dabbled in dance music, Christmas tunes, spoken word and lullabies. With her latest, ***Sweet and Wild*** (Velory), Jewel returns to the country-pop well for a second time following 2008's *Perfectly Clear*. Call her an opportunist, but with a rodeo-cowboy husband and a Texas ranch, she's living the life she sings about — and it's much more sweet than wild. Tracks like "Stay Here Forever" and "Satisfied" reveal a woman who's got what she wants and is grateful for it — if a bit insecure and unsure about whether it'll last. That seems like a natural enough progression from the 20-year-old who gave us the insecure, unsure and occasionally brave ***Pieces of You*** in 1995. It was a phenomenally successful debut from a previously unknown singer-songwriter, selling upward of 7 million copies on the strength of three ubiquitous singles and the quirky bio of its creator, who — all together now — grew up poor in Alaska, yodeled in bars with her dad, and lived in a VW van.

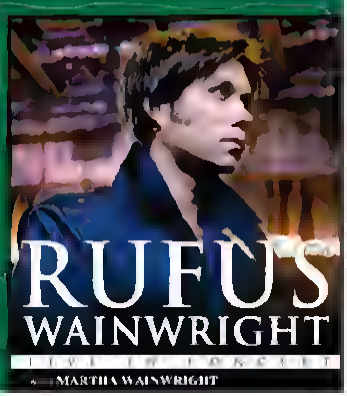
If you take her lyrics at face value — and there's really no other way to take them — Jewel must've faced some extraordinarily hostile coffeehouse crowds when she was starting out. She's on her own for most of *Pieces of You*, strumming her acoustic guitar while singing overly earnest rhymes about rebellion ("Daddy"), criticism ("I'm Sensitive") and prejudice ("Pieces of You").

But she enlisted some interesting guests for the only songs that matter. "Who Will Save Your Soul" and "You Were Meant for Me" feature three of Neil Young's sidemen, including legendary Muscle Shoals organist Spooner Oldham, Charlotte Caffey of the Go-Go's plays piano on "Foolish Games." And yet, curiously, it's not a matter of the pros making the amateur look good. Those songs credited to Ms. Kilcher herself are solid, specific and a hell of a lot more memorable than the treacle she's co-writing these days. Call her voice cloying or overwrought, but it is her own.

(m_fine@citypaper.net)





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+ Magic Number

<<< continued from page 22

are composed of sheets of steel painted or patterned with grids of cut-out dots and looping wire lines, the layers play with light and shadows. David Meyer's *Jump Frog* of synthetic fabric on painted wood utilizes a similarly patterned material to fabricate what might be a suggestion of enlarged Ben-Day dots and floating light and shade.

Circles, clearly a theme in this show, also play a role in Tom Hlas' painting *Calling Forth* (pictured, p. 22). This is the familiar vocabulary of painterly abstract expressionism in which scale ranges from delicate sgraffito and graffiti-like signs to fat, drippy circles.

LinLing Lu presents three severe, eye-popping circular paintings, while in Jun Kim's *Broken Conversation* series tiny black circles partly fill holes leaving a field of small, unpredictable white crescents, reminiscent of composition book covers. Stan Smokler's welded steel sculpture also gets in on the circle game with its orbiting metal spheres.

Elsewhere, Mane Napoli's vertical oils superimpose a few electric brushstrokes on softly composed ground in more muted colors. Tripp has a long-term interest in abstract photography, as well; an example in this show is Norman Sarachek's abstract *Icarus* works, which he describes as "cameraless chemigrams." The process records mysterious shapes of twigs and leaves in a baroque expanse suffused with rosy celestial light. Annette Cords' diamond-shaped *Andora* offers a more emphatic, uncompromisingly crimson heaven sparkling with hard-edged stars.

(r_rice@citypaper.net)



➤ rock/pop

+ THE BLACK KEYS

The dynamic duo is back with *Brothers*, a triumphant, swampy burner cut at the legendary Muscle Shoals Sound Studio. Though it's shot through with melody, tempered with the occasional instrumental filigree (harpsichords, organs, whistling) and features plenty of Dan Auerbach's glorious newfound falsetto, the album's core is a return to the Keys' trademark hard-boiled honky-blues.

—K. Ross Hoffman

+ Fri., July 30, 7:30 p.m. $32, with The Morning Benders. Great Plaza at Penn's Landing, Columbus Boulevard and Chestnut Street, delawareriverwaterfrontcorp.com

+ 'Cause I'm a Creepoid

<<< continued from page 22

"Our only real obstacle is each other," says Pete Urban.

recording pretty much the same way Kurt Vile is," Miller says while explaining the nuances of their Tascam mixer. "Except he's one guy doing everything." Whereas, with Creepoid, the members hash out each mix collectively.

This takes the existing tension of the performance — the players, strained, sweating, just barely holding their sounds back from a breaking point — and compounds it with the tension of personalities. Of which the band is an unusual mix, half college grads, half nomads, half blue-collar, half professional. Anna is an adjunct art history teacher at La Salle and Miller is a graphic designer, Pat works construction and Urban has a seasonal job on an organic farm near Mount Pocono. Even though they joke about this as we sit in their backyard, there is a palpable divide.

And yet the blend works. "We have this kind of unintentional professionalism," Urban says. He, Miller, and Pat have a variety of past musical undertakings, and learned from each. Even though Anna is only in her second band, Urban continues, her (relative) outsider's perspective has made some of the strongest aesthetic contributions to Creepoid, "these brilliant ideas."

"We know exactly what we have to do," he says. "Our only real obstacle is each other."

Pat ruminates on the band's deep roots, the guys have been friends since elementary school. They befriended Anna in high school. Pat's old hardcore band even played her graduation party. For whatever the differences in their life paths, their relationship is sound. When Creepoid gets in scuffles, it knows how to deal.

"It's the old-school saying, 'locals only,'" Pat says. "We've all known each other forever. It's when you bring people in from outside, that's when there are problems."

"That's why I definitely think we're a punk-rock band," he continues, giving surface heteners another reason to do a double take. "It's very intense for us."

(john.vettese@citypaper.net)

+ Creepoid plays Sugar Town Sat. July 31, 9:30 p.m., $8, with The Sky Drops, Frisky or Trusty and DJ FCK Yeah. Tritone, 1508 South St. 215-545-0475, tritonebar.com.

lastchance
Catch it or regret it

▸ LOCKS GALLERY

In Nadia Hironaka and Matthew Suib's video diptych *White Sands*, a soundtrack of bewitching strings and electronics performed by members of Espers and Bardo Pond — as well as audio clips sourced from a feral military control room — complements a rapid-fire array of black-and-white images of 1-foot-tall ants, blighted homes, abstract war paraphernalia, a glistening sun, a retching volcano, drifting sand dunes (or are those snow-capped mountains?) and one lone person in the desert armed with a metal detector. Phew. Oddly, despite this over-stimulation, the viewer's senses never fry. In fact, watching *White Sands* is gently intoxicating, like going under with a doctor's knowing hand in yours.

The fairly obvious subtext in the video are the wars in Iraq and Afghanistan. (Brilliantly, Hironaka and Suib filmed it at the White Sands National Monument in New Mexico, the site of the first atomic-bomb explosion and still an active military grounds.) The woman (or man, it's hard to tell) traversing the sand dunes is an especially effective conceit. What is she doing with a metal detector? Is she trying to make sense of the desert with it, to hear its thoughts? Or perhaps the symbolism is more straightforward. A person doggedly looks for resources, for hours and hours, in a hostile terrain with an ineffective instrument.

Inside Locks Gallery, *White Souls* is situated opposite *The Fall* (pictured), a shorter, more mystical piece by Hironaka and Suib. The same soundtrack follows a white horse in the woods of northwestern Pennsylvania, as it rocks back and forth in ecstasy. Like *White Sands*, *The Fall* will politely put you in a trance, but it lacks the substance of the former video, so the daze can feel like a cheap high.



"Whiteout" is Hironaka and Suib's first exhibit since the closure of Screening, their Chinatown-based video art gallery. Unlike some of us, they're unsentimental about its demise.

"Screening was never intended to be a permanent or even long-term fixture," say the husband-and-wife team over e-mail. "Did it expand access [to video art]? Well, we don't have numbers to verify, but at the very least, we were able to facilitate the Philly debut of a number of very acclaimed artists in Philly — Takeshi Murata, Kelly Richardson, Lars Laumann, Michael Bell-Smith — and were the only space in Philly, other than the little black box at PMA [Philadelphia Museum of Art], where gallery goers could count on seeing artworks on film and video every month."

R.I.P., Screening, and may your memory live on in many more shows like "Whiteout." *Ends Aug. 11, Locks Gallery, 600 Washington Square S., 215-629-1000, locksgallery.com.*

▸ MOORE COLLEGE OF ART & DESIGN

Repression, whether in the form of adolescence, controlling regimes or a simple prompt, can fuel the greatest art. In "Project 35," a series of videos selected by 35 international curators, this truism reasserts itself in three pieces by Zhou Xiaohu, the team of Tuấn Andrew Nguyên and Phù Nam Thuc Hà, and Guy Ben-Ner, about legendary Chinese news broadcasts, Vietnam's inhibited urban life and a lonesome family man, respectively. Be sure to check out the latter, titled *Berkeley's Island*, if only for the penis puppets. *Ends July 31, Levy Gallery at Moore College of Art & Design, 1916 Race St., 215-965-4027, thegalleriesatmoore.org.*

—Holly Otterbein
(holly.otterbein@citypaper.net)





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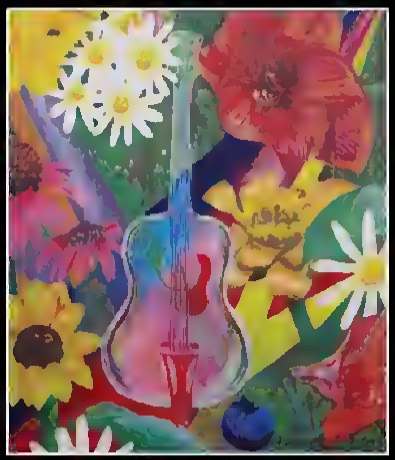
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[a+e picks]

➤rock/pop

+ THE SHACKELTONS



JORDAN STRAUSS

Since the last time we checked in on them, Chambersburg five-piece The Shackeltons toured hard with fellow rural ruffians Cage the Elephant and wrote their next album. A half-dozen new tunes were premiered during a late set at The Khyber earlier this month, and these songs dig deep, extending singer Mark Redding's love-and-abandonment concerns beyond the romantic and into the familial. There's "Mum," a gritty surf/soul rocker where he pines, "I lost my mum on the evening of the storm." There's "Feet," a turbulent torrent of post-hardcore guitars and temperamental breaks where "You sabotaged my ideas" is cried like a mantra (watch a live video of that last one at citypaper.net/criticalmass). They might be in studio mode at present, but the band is a tight unit nonetheless, Redding playing a charismatic frontman by dancing, spinning, gesturing and howling. He's an Ian Svenonius for the landlocked punk set.

—John Vettese

Thu., July 29, 9 p.m., $8, with The Cringe, Morning Television and This Temper. The Khyber, 56 S. Second St., 215-238-5888, thekhyber.com.

➤roots

+ WAILIN' JENNYS



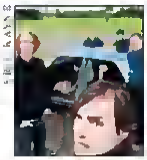
How the Wailin' Jennys' latest album landed on the Billboard bluegrass chart is a mystery to anyone who knows what bluegrass sounds like. Was it the close harmonies — albeit more sweet than high lonesome and biting? Their label, Red House, guessed it was "all those acoustic instruments", there's plenty of banjo-fiddle-and-guitar. Despite the misfiling, people are still finding the Jennys. *Live at the Mauck Chunk Opera House* has been on that chart since its release — last August. As in 2009, Right now, Heather Masse and Ruth Moody are also working solo recordings while Nicky Mehta is raising young twins on the road, so the Jennys' schedules are harried. Still, somehow, when they sing together, it's a pristine and peaceful thing.

—Mary Armstrong

Sun., Aug. 1, 8 p.m., $22-$38, World Café Live, 3025 Walnut St., 215-222-1400, worldcafelive.com.

➤rock/pop

+ ARCADE FIRE



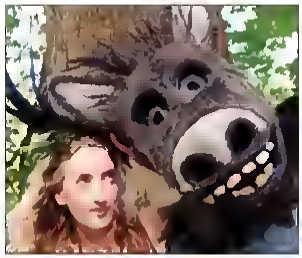
The Suburbs (Merge) won't be released until the day after Arcade Fire plays the Mann, but that's not important for two reasons: 1) The phrase "omg the new arcade fire just got leaked" popped up across the web last weekend, around the same time music critics got their review copies (watermark protection — activate!) so maybe you've already heard it, you thief. 2) You already know these songs anyway or you'll feel like you do. Win Butler's pretty-pretty words? Check. Dreamy strings and grandiloquent crescendos? Check, check. The long and lovely *Suburbs* won't blow you away with new tricks. It'll just blow you away in the normal way.

—Patrick Rapa

Mon., Aug. 2, 7:30 p.m., $29.50-$49.50, with Spoon. Mann Center for the Performing Arts, 5201 Parkside Ave., 215-893-1999, manncenter.org.

➤theater

+ SHAKESPEARE IN CLARK PARK



Devising a concept for a Shakespeare play can be tricky, but for Shakespeare in Clark Park's fifth annual summer production, all director Mana Moller did was look around. Her ideas for *A Midsummer Night's Dream* "grew out of the bike-heavy culture of Clark Park ... and out of the way a bicycle transforms your movement and lets you fly." Since this romantic comedy is also Shakespeare's most fantastical play, designer Erica Hoelscher's costumes are Moller explains, "a melange of Japanese cosplay, Burning Man and Vivienne Westwood — all extreme fashions ... that humans engage into bring themselves closer to a 'magical' world." Stephen Hungerford's set uses aluminum trees "inspired by bicycle-based kinetic sculpture," while composer Andrew Nelson's live music employs everything from "regular old drums to bits of metal hanging off a bike frame." Most magical of all is the price. As always, SCP's performances are free.

—Mark Cofta

Through Aug. 1, 7 p.m., Tree at 43rd Street and Chester Avenue, 215-462-2115, shakespeareinclarkpark.org.

➤ reading/signing

+ RICK MOODY/LARRY DOYLE

Rick Moody and Larry Doyle's latest novels transport e common earthling trope — the struggling writer the angst-ridden adolescent — via spaceship into an orgy of sci-fi gimmicks. Oozing with extraterrestrial subplots and flesh-eating twists, Moody's *The Four Fingers of Death* (Little, Brown) and Doyle's *Go, Mutants!* (Ecco) use this melodramatic genre as a launching pad for futuristic excursions into the outermost nebulae of our human natures. Best-selling author of *The Ice Storm* and *Garden State*, Moody taps into a '60s horror-film-inspired 2025 America, slightly updating the technology (jet packs, surgically implanted PDAs) but retaining all the classic agendas of bio warfare and Mars-based paranoia. In a vortex of sci-fi/horror pop culture, *Go, Mutants!* follows suit. Author of *I Love You, Beth Cooper* and formerly a writer for *The Simpsons*, Doyle touches down on the emotionally fraught surface of high school, where the young protagonist must overcome more than just the cosmic shadow of his super-villain father. These two interstellar storytellers will pair up to present their novels and possibly even their paranormal sources of inspiration.

—Will Stone

Thu., July 29, 7:30 p.m., free. Free Library, Central Branch, 1901 Vine St., 215-567-4341, freelibrary.org

➤ pop/dance

+ ROBYN/KELIS



Despite some parallels with the Rihanna/Ke$ha tour that'll be passing through town in a few weeks — apart from the corresponding initials and rampant mononymity, both pairings highlight the rapidly crumbling divide between electro-pop and R&B, circa 2010 — this is truly the dance-diva double bill to beat this summer. Two uncommonly well-seasoned pop-world vets, Robyn and Kelis (pictured) both debuted way back in the 1990s. Each can boast at least one bona-fide classic ("Show Me Love", "Milkshake") and plenty of close contenders; each has seen her share of label woes and fan-base fickleness; each embodies a strong, sexy, funny, distinctly nonconformist persona all her own. And each is currently making arguably the finest work of her career. Robyn's *Body Talk, Pt. 1* (Cherry Tree) is a brief but unmitigated, earworm-crammed delight, with more on the way while Kelis' *Flesh Tone* (A&M) may be the real stunner: a full-on plunge into herd-edged dance and tribal house, with heart-tugging, inspirational lyrics addressed to her son Knight, who turned 1 last Thursday. Aww.

—K. Ross Hoffman

Tue., Aug. 3, 7:30 p.m., $20-$22, with Dan Black and Far East Movement. The Trocadero, 1003 Arch St., 215-336-2000, thetroc.com

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movie shorts

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+ NEW

CATS & DOGS: THE REVENGE OF KITTY GALORE

A haiku: Talking dogs and cats
Engaged in all-out warfare—
Michael Vick jerks off. *(Not reviewed) (Rave, UA Grant, UA Riverview, UA 69th St.)*

CHARLIE ST. CLOUD

A haiku: Zac Efron's rock hard
abs give him the power to
talk to dead people *(Not reviewed) (UA Grant, UA Riverview)*

COUNTDOWN TO ZERO | B–

Those of a certain age may remember the day after *The Day After*, when classrooms were suddenly full of children sitting in goggle-eyed horror that, with the inevitable push of a button, we were all about to suffer our homes crumbling around us while our faces melted off of our skulls. Nearly three decades later, that nightmare scenario seems as nostalgic a remnant of the '80s as Cabbage Patch Kids or Bugle Boy jeans. That's precisely the problem, according to Lucy Walker's doc, which argues that it's time for the fears of nuclear holocaust, like legwarmers before them, to make an inexplicable and horrific comeback. Walker uses JFK's speech regarding a "nuclear sword of Damocles" that could be triggered by "accident, miscalculation or madness" and outlines how any one of those three potentialities could still occur today. She has heavy hitter talking heads to back her up, but for the most part she turns in yet another in a series of indistinguishable advocacy docs. Unsurprisingly, it works best at its most human—as in the story of Oleg Khintsagov, a Russian uranium smuggler who seems too inept to keep a meth lab from exploding.—*Shaun Brady (Ritz at the Bourse)*

DINNER FOR SCHMUCKS | C

See Shaun Brady's review on p. 23. (Rave, UA Grant, UA Riverview)

GREAT DIRECTORS | B

"As soon as you finish a film, people want you to talk about it," says David Lynch. "And the film is the talking. The film is the thing." Lynch has offered versions of this statement before, but as he makes it to Angela Ismailos' documentary, he's at it alongside other directors who talk quite a bit about what they think they're doing on screen. Though her interview choices are intriguing (if uniformly white)—ranging from New Wave grandma Agnès Varda to Hollywood's queer stepbrother Todd Haynes—her questions are not ("Who inspired you?") and the answers seem cobbled together according to the most rudimentary of categories (here's a section on ideas seeming like music, and there's a section on children, etc.). The filmmakers take up much of the slack, as Bernardo Bertolucci, for instance, introduces *Last Tango in Paris* as a product of his realization that "pleasure was a fantastic thing to communicate to the audience." Stephen Frears notes the irony that the success of the anti-Thatcher film *My Beautiful Laundrette* made him a "small businessman," which "is exactly what she wanted." And Catherine Breillat notes, "There is a violence, something may jump out of the sex and express itself in a more beautiful, noble way." Their charms notwithstanding, the documentary's simplicity makes it seem more an introduction to a documentary about directors than "the thing."—*Cindy Fuchs (Ritz at the Bourse)*

WINNEBAGD MAN | B–

A rule of thumb for prospective documentary makers: If you're going to make yourself the center of the movie,

you'd better be more interesting than your subject. Considering that the subject of Ben Steinbauer's doc is Jack Rebney, the hot-tempered RV pitchman whose volcanic infomercial outtakes were compiled into a legendary underground video that later made its way to YouTube, Steinbauer doesn't stand a chance. Rebney, now the caretaker at a tony mountaintop resort in central California, is a fascinating and elusive figure, and the filmmaker's transparently self-interested attempts to draw him out only underscore the wisdom of Rebney's solitude. The movie's most unambiguous fascinations come as Steinbauer digs into the tape's (and later viral video's) origins; turns out it was put together by Rebney's aggrieved crew and submitted to Winnebago's management in an attempt to get him fired. (Take that into account next time you're tempted to enjoy an uncomplicated chuckle at some sap's caught-on-camera misfortune.) But too often Steinbauer brings himself into the story for no reason other than to provide what his subject won't, a low-grade shortcut that substitutes for real understanding. In a sense, Steinbauer ought to be the subject of a documentary, only instead of Rebney, its focus ought to be self-aggrandizing young filmmakers whose drive to make films overwhelms their moral judgement. —*Sam Adams (Ritz at the Bourse)*

+ CONTINUING

AGORA | C

Alejandro Amenábar's *Agora* is visually sublime. Breathtaking CGI set-pieces transform modern-day Malta into fourth century Alexandria, complete with soaring columns and immense statues of the gods. If only Amenábar's films (*The Others*, *Abre Los Ojos*) felt as epic as they look. Here it's no fault of Rachel Weisz, who takes on astronomer Hypatia with equal wonder and strength, the film flounders whenever she's not front and center. —*Molly Eichel (Ritz Five)*

COCO CHANEL & IGOR STRAVINSKY | C-

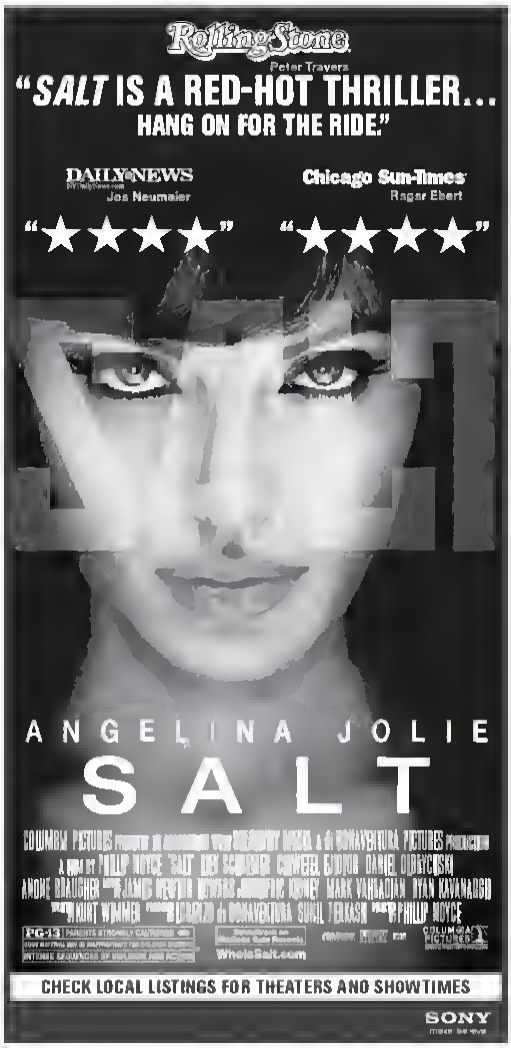
Jan Kounen's double-barreled biopic *Coco Chanel & Igor Stravinsky* doesn't start well. For one thing, there's its book-report title, which seems to promise a rote rehash of its protagonists' lives without shape or insight. The movie's saving grace is its performances, but *Coco & Igor* offers inconsequential insight into its titular titans of modernism. —*S.A. (Ritz at the Bourse)*

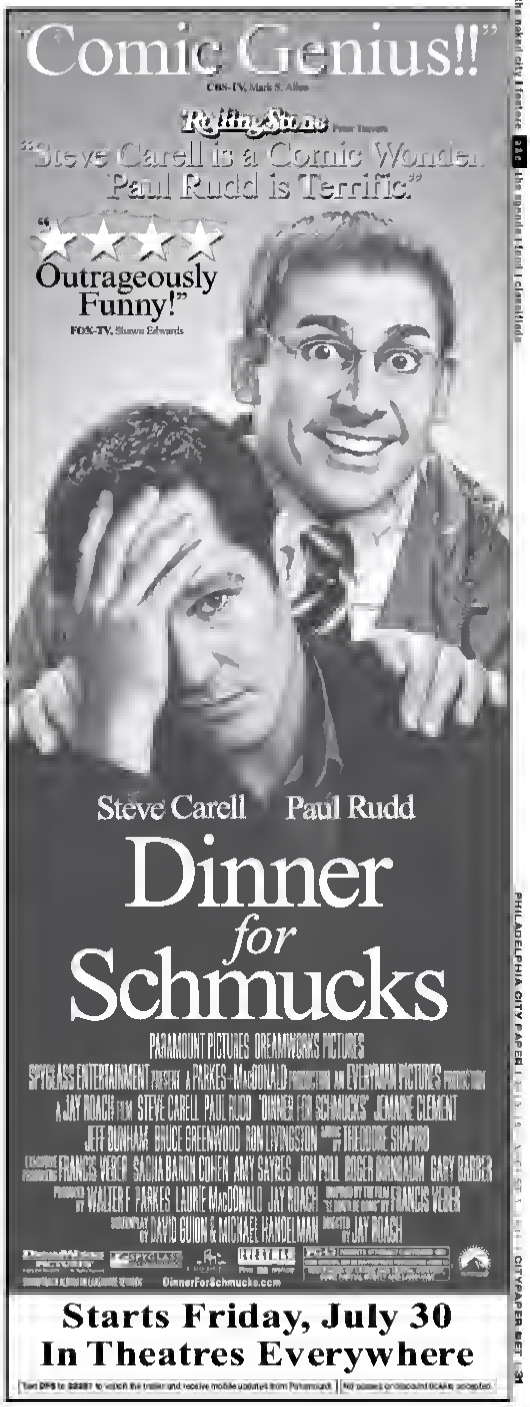
CYRUS | C+

Despite the presence of name actors and a relatively inflated budget, *Cyrus* is of a piece with the Duplass brothers' two earlier films. John C. Reilly plays John, a divorced schlub who meets the charming Molly (Marisa Tomei). Their relationship blossoms despite a hint of secrecy on her part — which turns out to be her son, Cyrus (Jonah Hill), with whom she shares a slightly too-close relationship. The stage is thus set for an escalating battle between lover and "child," but aggression is alien to the Duplass worldview, so a few early bouts of passive-aggressive sparring eventually fizzle until everyone just shrugs and decides to be nicer to one another. —*S.B. (Ritz Five)*

DESPICABLE ME | A

Gru (Steve Carell) is a supervillain settled into the doldrums of suburbia. When he's dared a loan necessary to finance his theft of the moon, he hatches an elaborate revenge plan to adopt three children. *Despicable* has the rare distinction of being defined by its inclusive storyline and good, clean laughs instead of its all-star cast, all of whom seem more





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JOAN RIVERS: A PIECE OF WORK | B-
Ritz at the Bourse

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Rave, UA Grant, UA Riverview

THE TWILIGHT SAGA: ECLIPSE | C+
UA Grant, UA Riverview

For movie full reviews and showtimes, go to citypaper.net/movies

interested in shaping funny characters than merely building up their respective vocal brands. —*Drew Lazor (UA Grant, UA Riverview)*

THE FATHER OF MY CHILDREN | B
Grégoire (Louis Do de Lencquesaing) is all business at the start of Mia Hansen-Løve's film. That's not to say he's not devoted to his wife, Sylvia (Chiara Caselli), and three daughters, only that he's frequently distracted by increasingly panicky calls and mounting debts. His confused and sometimes sulky eldest, Clémence (Alice de Lencquesaing), resents his lack of attention, but can't begin to fathom the extent of his pressures or, at least at first, the unexpected past he's kept hidden. Reportedly inspired by the life of producer Humbert Balsan, the film changes focus partway through, as the family must cope with tragedy. —*C.F (Ritz at the Bourse)*

THE GIRL WHO PLAYED WITH FIRE | B
You don't need to know the specifics to appreciate Lisbeth, the heroine of Stieg Larsson's Millennium Trilogy — she's as potent a cipher as any franchise hero, as resourceful as Bourne, as lethal as Bond. —*C.F (Ritz Five)*

INCEPTION | B+
Dom Cobb (Leonard DiCaprio) infiltrates minds for a living. He uses dreams as a gateway, conducting industrial espionage in the target's subconscious. Trouble is, high-powered businessman Ken Watanabe doesn't want them to steal information, he wants them to leave it. Director Christopher Nolan handles the mechanics of his Russian-doll worlds expertly, and with far more clarity than the jumbled set-ton of *The Dark Knight*. But it's not clear after a single viewing whether Nolan has taken his own advice and put a single, simple idea at the center of his elaborate labyrinth. —*S.A. (Rave, UA Grant, UA Riverview)*

THE KIDS ARE ALL RIGHT | B+
Jules (Julianne Moore) is married to Nic (Annette Bening), a doctor, and they have two teenage children, Joni (Mia Wasikowska) and Laser (Josh Hutcherson), conceived with the help of a sperm donor. As Joni gears up for her first year of college, her brother presses his newly adult sibling to find out the identity of their father (or, as their moms would put it, their donor). After a few demurrals, Joni gives in, and they set up a lunch date with Paul (Mark Ruffalo), an organic restaurateur who in some ways is living the life Jules could have had. So it's not a surprise when he hires Jules and her nascent gardening business to redo his terraced backyard, or when the two of them fall into bed together. If *The Kids Are All Right* has a fatal flaw, it's that Nic and Jules' marriage is almost too ordinary. —*S.A. (Ritz East)*

PREDATORS | B
Think of the entire proceedings as *The Most Dangerous Game*, except instead of General Zaroff, it's some hot-dass-looking aliens. —*M.E. (UA Riverview)*

SALT | B
Angelina Jolie is the titular CIA agent, suddenly accused of being a spy by an old Russian dude who just walks in off the street to say so. Even after the Russki turns around and kills two feds, the good guys still believe him, so the impossibly resourceful Salty's gotta hit the road. *Salt* is a nice-looking spy thriller, with elegant brutality and visceral action sequences worthy of the *Bourne* series. —*Patrick Rapa (Rave, UA Grant, UA Riverview, UA 69th St.)*

WINTER'S BONE | B+
When 17-year-old Ree's (Jennifer Lawrence) dad is arrested and then goes missing, she's in danger of losing their ramshackle house. Debra Granik's movie — winner of the Sundance Grand Jury Prize — makes for a complicated viewing experience, taut and rambling, bleak and hopeful. Even as she solves one mystery, Ree is left with a raft of unanswerable questions. —*C.F (Ritz Five)*

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By A.D. Amorosi

➢ **THIS HAS BEEN** a cruel summer for those we love, those we know, those we hardly know but get what they meant to those around them. They're all senseless, every murder. Somehow, the tragic deaths of **Sabina Rose D'Donnell** and now **Rendall Miller** aka DJ **Randy Flash** seem doubly nebulous and absurd: a bike robbery, a home invasion. Good people gone. Flash's murder hits close to home. Though I knew him as a house king, an ever-promoting spinner, he was also the procurer of the goods, a salesman and buyer at **Sound of Market**, one of Philly's last oversize bastions of DJ stuff. I did that as a kid, sold at the SoM. Same thing at **Third Street Jazz**. You're the pusherman. This sounds corny, I know, but there's love in turning listeners and peers into fans who'll then go forth and do likewise. When you give or sell a DJ a song he's never heard and then you watch him do the same to a room full of people...ah, there's nothing like it. Flash did that. He'll never be forgotten for it. **Lee Jones' Dirty** and more host a remembrance and benefit for Flash's fam's expenses July 29 at Octo. It'll be a breezy night. Go. ➢ How about I turn you on to something? **Thom McCarthy** is a baby-faced gent from central PA coal country ("between an amusement park called Knoebel's and a burning town called Centralia," he says) who recorded the clever *I Lost Half of My Album & My Favorite Hat in the '92 Flood* with renegade **Mad Dragon** cats. Sounds as if Van Dyke Parks arranged a Devendra Banhart record at his most soulfully raunchy. Live, McCarthy raises Elvis' ghost with a foot-stomping howl. Currently he's a recording again with some **Disco Biscuits** on N. Third. Wherever, whenever, be where McCarthy is. ➢ Philly food on TV? **Union Trust**'s steak-men **Chaz Brown** and **Quincy Logan** take on **Food Network** chefs **Aarón Sánchez** and **Chris Cosentino** on that food channel's *Chefs vs. City* and the UT hosts its preview bash Aug. 13 in The Mezz. Days later blocks away (Aug. 17, the Troc), **Tony Luke Jr.** begins filming his new WPVI-TV 6 weekly jawn that'll commence airing Sept. 11. He ain't serving frozen steaks — it's a football show called *Eaglemania* with its own house band led by **Skip Denenberg** (who scored Luke's flick *The Nail*). If you saw TLJr's cameo in *Invincible*, you know what's possible. ➢ Speaking of mozzarella, old pal **Joe Annaruma** ends his long-time lit-bop hardcore band **Throttle** with a bang, a "farewell to harms show," July 30, Tritone. **Chuck Treece** and **Calvin Weston** will be part of the fray. There'll be cover tunes that'll surprise and disgust many. "I may even throw in a little Puccini for our clown show," says Big Joe. Where can you find **Dipta** and **Harry Jay Katz** together for the first and last time? Ice-on-line, Thursday. Citypaper.net/icepack.

(a_amorosi@citypaper.net)



HERE THERE BE MONSTERS: Everything is Terrible! is a blog composed of seven friends with a penchant for VHS treasures.

ASHLEY MACKNICA

[too terrible]

VIDEO DRONES

The bloggers/video scavengers of Everything is Terrible! go live with Magick and monsters

By Lauren Macaluso

THE QUEST FOR THE MAGICK CRYSTAL TOUR | *Sat., July 31, 7 p.m., $8. Ibrahim Theater at International House, 3701 Chestnut St., 215-895-6555, thousephilly.org*

Sifting through bins of VHS tapes in thrift stores and yard sales is exactly how the folks of the blog Everything is Terrible! (everythingisterrible.com) choose to spend a Saturday. After one of these outings — where they search for infomercials and workout tapes from the '80s — they scavenge the footage for the funniest parts and start editing.

For the past year, the EIT! bloggers have mastered their editing skills and experimented with psychedelic visuals to present a feature-length mash-up of their best clips called *2Everything2Terrible2: Tokyo Drift*, which the seven friends have taken on a tour dubbed The Quest for the Magick Crystal. Oh yeah, and before they screen the movie, the bloggers waddle out on stage dressed as big-headed monsters.

Therein lies the difference between EIT! and other blogs devoted to editing found footage: full-body foam-rubber suits. "The whole shtick is that we are weird creatures from the Internet who fell out into this world and we don't understand it at all," says Katie Rife, one of EIT!'s founders. "To us, Everything is Terrible! is the world so now we have no idea what's going on." But the performance aspect isn't about focusing attention on EIT! writers, Rife says, it's about further highlighting the videos and the forgotten medium of the VHS. EIT!'s passion for video oddities has become its own form of pop-culture commentary, like "Moms on the Net" in which three women discuss exactly "what the heck's the net" while using "www" before most of their sentences, demonstrating the prevailing ignorance of the Internet in its early stages.

EIT! bloggers — who post under pseudonyms like Commodore Gilgamesh, Defenestrator III and Rife's Future Scblock — began archiving their finds after they graduated from Ohio University in 2007. "We started the blog to make each other laugh and goof off with each other," says Rife. "Turns out there are a lot of other people who think it's funny, too."

> "We're weird creatures."

The Magick Crystal Tour has stopped in several cities already, where the EIT! monsters have performed different shenanigans each time. But there is actually a role the EIT! crew would like Philly to play in their live show: Bring a pair of sunglasses — bonus points if they have neon sides.

Commodore Gilgamesh began the trend at the show's sneak preview in L.A., asking the audience if they knew what a fabled shade-tip actually was. He was met with bewilderment. But here's a heads-up: When The Commodre counts down, push that sucker low on your nose and proudly yell "Shade tip!"

Why? Because it's the Terrible thing to do.

(lauren_macaluso@citypaper.net)

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+ EVENTS/ FESTIVALS

▪ **ART IN THE DARK. MONTHLY ART EVENT** This events provides a less expensive outlet for emerging artists to showcase their work as well as a free opportunity to enjoy it. Every First Thu 9pm, **FREE**. The Raven Lounge, 1718 Sansom St., 215-840-3577

▪ **MARKET AT THE PIAZZA** Food and art vendors as well as a farmers market highlight the opening of this weekly event. Every Sat 12-7pm, every Sat noon-7pm, **FREE**. Piazza at Schmidts, 2nd & Germantown Ave., 215-467-4808

▪ **MEDIA APPRECIATION DAY; PENNSYLVANIA RENAISSANCE FAIRE** Lunch and a joust highlight the 30th anniversary celebration. Thu, Aug 6 9am-3pm, Pennsylvania Renaissance Faire, 2775 Lebanon Road, Manheim, 717-665-7021.

▪ **OPPORTUNITIES SCAVENGER HUNT** This scavenger hunt takes you through Old City and includes food and live entertainment to raise awareness for young adult homelessness. Sat Jul 31 4-9pm $10 People's Plaza, 5th sts 215-779-5827

▪ **RHYTHM AND ARTS SUMMER CONCERT SERIES** The first Friday of this weekly concert series features SIORÁ, a jam ensemble Every Fri, 7-8:30pm **FREE** Montgomery Mall, Intersection of Routes 202 and 309 North Wales 215-855-3403

▪ **ROCK 'N' ROLL TO SUPPORT AUTISM AWARENESS** Local bands, such as Eye Wish Eye, will perform at this event to benefit children with autism. Raffles, kids' fun and food are included as well Sat, Jul 31 5-10pm, $5-$20 Pennsylvania Renaissance Faire, 2775 Lebanon Road, Manheim 717-665-7021

▪ **THE CREATIVE COLLECTIVE CRAFT AND FINE ARTS FAIR** Local artisans share their crafts and pieces in an open-air environment Every Sat, 10am-9pm **FREE** The Historic Headhouse Shambles 2nd & Pine St., 215 790-0782

▪ **ZYDECO BBQ DANCE PARTY** Enjoy burgers and sausages exploding with creole spices as you learn classic Zydeco dances. Lessons and snacks come with admission, but food and drink is extra Sat Jul 31 6:30pm-11:30am, $10, Cajun Cottage Homestead Hall, 821 Homestead Rd., Jenkintown, 215 780-1993

+ MUSIC

➤ folk/world

THURSDAY 7/29

▪ **ANTIBALAS.** 8:30pm $20, Kimmel Center, 300 S. Broad St., 215-568-3131

▪ **CHUCK PROPHET** with Leland Sundries, 8:30pm $20, Tin Angel 20 S. 2nd St., 215-928-0770

▪ **LOS AMIGOS INVISIBLES** with Natalia Clavier 8pm $22-$34 World Cafe Live, 3025 Walnut St., 215-222-1400.

FRIDAY 7/30

ANDY MCKEE with Johnny Dickinson, 8pm, $25-$35 World Café Live, 3025 Walnut St., 215 222-1400

▪ **JOE TRAINOR TRIO.** 7:30pm $10 Tin Angel 20 S. 2nd St. 215-928-0770

SATURDAY 7/31

▪ **CELTIC WOMAN.** 8pm, $30-$70, Mann Center for the Performing Arts, 5201 Parkside Ave , 215-893 1900

▪ **VICTORIA SPAETH & THE SPAETH CADETS.** 7pm, $10 Tin Angel, 20 S. 2nd St., 215 928-0770

SUNDAY 8/1

▪ **WAILIN' JENNYS** 8pm, $25

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"Big Band Thursdays"
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Songstress Gina Roche
SATURDAY, JULY 31ST
Three Blind Mice
Philly's Premier Organ Trio feat. Lucas Brown, Victor North and Wayne Smith
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The LXG (League of Extraordinary Gentlemen) w/ spec. guests
feat Jonathan Michel, Adem Faulk, Khary Shaheed, Rick Tate & Charles Washington
Upcoming performances: 8/6 – The Julie Chernet Blues and Swingin' Trio, 8/7 Justin Faulkner Quartet, 8/13 Paul Jost and The Antfarm Quartet, 8/14 Karen Wilhelm w/ The Budesa Bros.
5070 Parkside Ave
(on Parkside btwn 50th and 51st down the street from the Mann Center)
(215) 879-1011, www.lecochonnoir.com
Wed-Sun open for Dinner beginning at 5pm
CHECK US OUT ON FACEBOOK

AGENDA PICKS

[no(libs) surrender]



2ND STREET FESTIVAL

Beer gardens and soundstages will sprout in the summer heat of NoLibs this weekend, showering Second Street love on locals and neighborhood newcomers alike. The Northern Liberties Business Owners Association shows off its stuff with a host of local vendors from shops, boutiques and artists holding giveaways and raffles all day. Not to mention free grub, courtesy of 'hood faves like Bar Ferdinand, El Camino, Standard Tap and North Bowl. With three soundstages, the day's soundtrack will be provided by Black Landlord (pictured), Chuck Treece, Gilden Works and The Rebel Yell. But lest we forget the most important part: booze. Four gardens will dole out Yards, PBR and Jose Cuervo to thirsty festival-goers. *Sun., Aug. 1, noon-9 p.m., free. Second Street from Germantown Avenue to Green Street, nolibs.com*

—Will Stone

[this ain't no party, this ain't no disco]

LIFE DURING WARTIME

There's nothing to lift you out of a depression — economic or otherwise — like Vintage Muse's World War II-themed shindig Life During Wartime. Founded by Rachel Riot and Moore graduate Thérèsa Lavery, Vintage Muse's quest is to create costume parties, taking inspiration from historical events and encouraging more dress-up among Philadelphians. The event features performances by jazz band Drew Nugent and the Midnight Society and swingers Ang & the Damn Band. This little speakeasy will also include a couple of burlesque dancers for a true '20s/'30s vibe. Costumes aren't required, but will be rewarded with a discounted entrance price (not to mention it's way more fun). *Fri., July 30, 8 p.m. $10-$12. The Manhattan Room, 15 W. Girard Ave., 215-739-5577, themanhattanroom.com*

—Marielle Mondon

[say it loud, say it proud]

THE BLACK WOMEN'S ARTS FESTIVAL



You don't have to be the titular minority to enjoy this celebration of arts and culture. Now in its seventh year, the Black Women's Arts Festival includes workshops, book readings, parties, vendors and performers, all celebrating the artistic contributions and accomplishments of black women. The four-day fest kicks off Thursday with an opening night party at the Arts Garage (1533 Ridge Ave., theartsgarage.com) and is followed by everything from a African modern dance workshop to massages and meditation sessions to film screenings — like author, actress and film director J.D. Walker's *The Postwoman*. Get inspired by Damali Abrams' "Self-Help TV," a Guyanese-American's take on self-improvement; or "That's Funny You Didn't Sound

>>> continued on page 38

Meal ticket's

NOTES FROM THE WEEKEND

Eat or drink anything *good* this weekend?

We want to hear about it!



citypaper.net/notes

good dog bar

224 s. 15th st.
philadelphia, pa 19102
215.985.9600
goodogbar.com



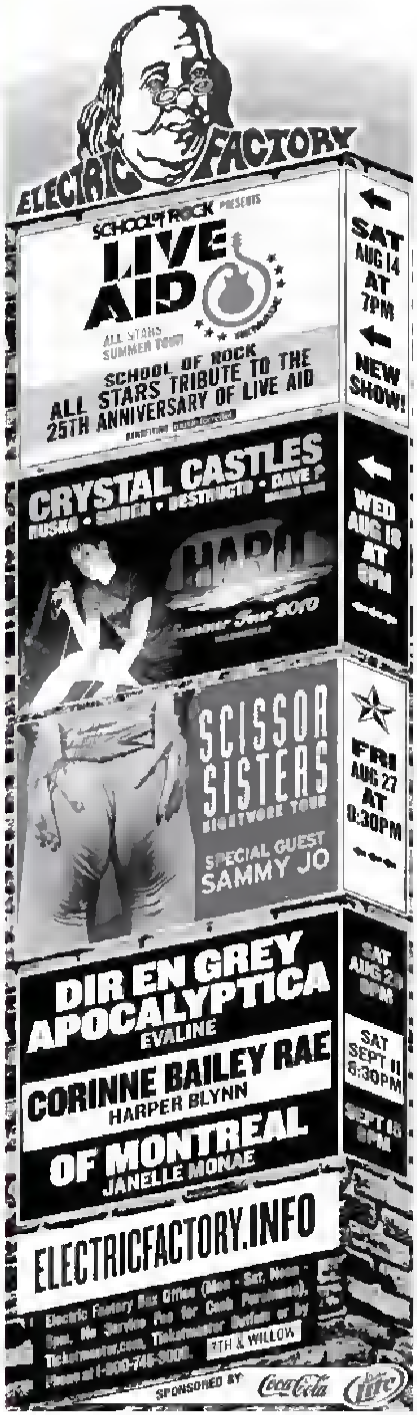
sun-sips day

everything on our cocktail list $5 every sunday

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mon-fri: 5-7pm sat: 4-6pm "in the biz"
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WEDNESDAY AUGUST 4TH



FRI. AUG 6TH



SAT. AUG 7TH



AUG 13-15TH



FRI. AUG 20TH



WEDNESDAY AUGUST 25TH



AUG 26	FGO LIKENESS
AUG 27-29	HOSTILE CITY DEATHFEST FEATURING EXODUS
SEPT 6	CARFAX ABBEY
SEPT 7	SLEEP
SEPT 10	BLUDRATH
SEPT 11	BIRTHDAY MASSACRE
SEPT 17	FUNKER VOGT
SEPT 18	REFLECTIONS
SEPT 25	POINT OF IMPACT

ADVANCED TICKETS AVAILABLE AT:

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215-769-2780 / Box Office 215-908-2063

POLARISPHILLY.COM

$38 World Café Live 3025 Walnut St., 215-222-1400

WEDNESDAY 8/4

- **SILK ROAD SUMMER NIGHTS** 8 p.m. **FREE** Penn Museum of Archaeology and Anthropology 3260 South St., 215-898-4000
- **CALICO FIELDS** 8–11pm **FREE** Lickety Split 401 South St. 215-413-3434

➤ rock/pop

THURSDAY 7/29

- **12 MILE CIRCLE** with Mark Theusanda & Losing Gravity 9pm, $6 M Room 15 W Girard Ave 215-739-5577
- **GEARINGS** with Highlites Spraynard & Holy Hour 6pm, $0, Fire, 412 W Girard Ave 267-671-9298
- **GEARINGS** with Highlites Spraynard & Holy Hour 6pm, $0 Fire, 412 W Girard Ave 267-671-9298
- **DAN REED** 7:10pm, $10 North Star Bar 2639 Poplar St 215-686-0808
- **DECAPITATED** 4pm $18 TLA 334 South St. 215-922-5483
- **E. JOSEPH & THE PHANTOM HEART** with Dan Reed & Black Horse Motel 8pm $10 North Star Bar 2639 Poplar St 215-686-0808
- **E. JOSEPH & THE PHANTOM HEART** with Dan Reed & Black Horse Motel, 6pm, $10 North Star Bar 2639 Poplar St 215-684-0808
- **GASLIGHT ANTHEM** with Chamberlain & Tim Barry 6pm, $25 Great Plaza Penn's Landing 301 S. Columbus Blvd., 215-928-8601
- **GOLD MOTEL** All ages with Mark Rose 9pm $10 Fire 412 W Girard Ave 267-671-9298
- **GOLD MOTEL** with Mark Rose, 9pm $10 Fire 412 W Girard Ave 267-671-9298
- **LA ROUX** with Dave P (Making Time) & Sammy Slice, 9pm, $17-$19 Trocadero 1003 Arch St. 215-922-8463
- **LIGHTS** 9pm, $20-$23 World Café Live 3025 Walnut St. 215-222-1400
- **NAS AND DAMIAN MARLEY** 8:11pm $39.50 House of Blues 801 Boardwalk Ave., Atlantic City NJ 609-236-2583
- **SWIMSUIT** with Lonely American 7:30pm $8 Kung Fu Necktie, 1250 N. Front St. 215-291-4919
- **THE SHACKLETONS** with The Cringe, Morning Teleportation & The Temper@9pm, $8, Khyber, 56 S. 2nd St. 215-238-0808
- **THE SHACKLETONS** with The Cringe, Morning Teleportation & This Temper@9pm $8 Khyber, 56 S. 2nd St. 215-238-0808

FRIDAY 7/30

- **CAPTIVE KIN** with Jesus Older Brother & Rezeda 9pm, $8 North Star Bar 0639 Poplar St. 215-684-0808
- **CYNOI LAUPER** with David Rhodes 8pm 000 50-$40 50 Keswick Theatre, 291 N. Keswick Ave., Glenside 215-572-7650
- **GOTPENNY** with Prima Donna & The Non-Domestiks 10:30pm $8 Tir Angel 20 S. 2nd St. 215-928-0770
- **KOJI** with Balance and Composure & Portrait of An Artist 7pm $8-$10 First Unitarian Church, 2125 Chestnut St., 215-563-3980
- **LUST KILLERS** with Live Not On Evil The Fishnet Stalkers &

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$4 glasses of wine

$4 appetizers



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+ Agende Picks

<<< continued from page 35

Black on the Phone " a performance by comedian Jacquetta Szathmari *Thu.-Sun. July 23-Aug. 1. $7-$10. The Rotunda, 4014 Walnut St. Big Blue Marble Bookstore 551 Carpenter Lane. bwafphilly.org*

—Katy Bergen

[vroom, vroom]

➤ OOOWOP CAR SHOW AND STREET FESTIVAL



Gearheads, start your engines! Presented by the East Passyunk Avenue Business Improvement District, this year's show features customs to classics. But don't let the exhaust fumes keep you from the fest that spans four blocks. Live music from Chad & Willie and two DJs will keep you going as you stroll through the Bang!Boom!CRAFT! show. If hunger strikes, East Passyunk's restaurants will take care of you by cooking up the best of their menus. *Sun. Aug. 1. noon-5 p.m. free. East Passyunk Avenue between McKean and Dickinson streets. 267-307-8662. visiteastpassyunk.com*

—Stephen Rose

[dance dance revolution]

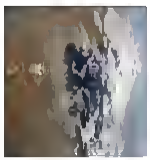
➤ PHILAOELPHIA DANCE DAY

Forget talent and training. *So You Think You Can Dance?* co-creator Nigel Lythgoe understands that many people dance just because it makes them feel good. He's declared July 31 National Dance Day (this baby's going to Congress!) Philly Dance Fitness will partner with three studios — LindyAndBlues, Messiah Dance Works and Major Moment Studio — to offer seven free workshops. It's the ideal commitment-free opportunity for dancers of any skill level to test out a variety of styles — from cardio bellydance to salsa to African jazz. *Sat., July 31. 11:30 a.m. mid.. various Grad#o and Rittenhouse Square venues. 215-645-2717. phillydancefitness.com.*

—Julia Askenase

[oooh, pretty]

➤ *PLANET EARTH* WITH THE PHILADELPHIA ORCHESTRA



Lose yourself in the sights and beauty of our world as the Mann Center screens BBC's critically acclaimed series *Planet Earth* on its giant outdoor screen. *Planet Earth* composer George Fenton will conduct the Philadelphia Orchestra in its season finale at the Mann. The powerful yet soothing music will take you to landscapes you may never have the chance to visit while you sit on a blanket under the stars. *Thu., July 29. 8:30 p.m. $10-$55. Mann Center for the Performing Arts. 5201 Parkside Ave. 215-893-1999. manncenter.org*

—Stephen Rose

[no buehit]

➤ PHILLYIMC 10TH ANNIVERSARY

Zero score and 10 years ago a host of young protesters attempted to thwart, or at least be a thorn in the side of, the not-yet-elected Dubya and the 2000 Republican National Convention. To aid the protesters and their new "landscape," the Independent Media Center's grassroots news organization was established. Now, PhillyIMC celebrates their right to party with an extravaganza marking its 10 year anniversary. Performance space LAVA hosts an art exhibit — complete with pictures, articles, political puppets, fliers and other artifacts from the 2000 protest. But the political party really gets started on Saturday with a documentary screening, speakers sharing stories of change and a DJ dance party. *Fri., July 30. 6 p.m. free. LAVA, 4134 Lancaster Ave. Sat., July 31. 6 p.m. free. Puppet Warehouse. 4100 Haverford Ave. phillyimc.org*

—Jen Rini

The Smoker and the Rollers 9pm, $10 Khyber 56 S 2nd St 215-238-5888

■ **PAPER MASQUES** with The Daylight Savings and Lean & The Fleeting Ends 8pm $7 Fire 412 W Girard Ave 267-671-9298

■ **RAMANA VIEIRA AND IMA** with Rosemary Ostrowski 8pm $21 $25 World Café Live 3025 Walnut St, 215-222-1400

■ **RESTORATIONS** with Ghastly City Sleep The Summer Pledge & A City Safe from Sea 7:30pm $8 Kung Fu Necktie 1250 N Front St 215-291-4919

SATURDAY 7/31

■ **ALTAR OF PLAGUES** with Velnus Castavet & The Green Evening Requiem 7:30pm $10, Kung Fu Necktie 1250 N Front St 215-291-4916

■ **BLACK COBRA** with Howl, Struck By Lightning & Surgeon, 8pm $12 North Star Bar 2639 Poplar St. 215-634-0806

■ **DAN ORLANDO** with Dan Ascanio & Eric Lee Burkert, 12-12pm $5 MilkBoy Coffee Ardmore 2 E Lancaster Ave Ardmore 610-645-5266

■ **MAD DECENT BLOCK PARTY WITH DIPLO** with Nedastrom, Paul Davis, Pepe, Brick Bandits, Baeo Delray, Brendan Brang'am, Luvstep, Maluco, The Deathset & Toadally Krossed Out 1-8pm, **FREE**, Mad Decent Mausoleum, 531 N 12th St

■ **THE BEEKEEPERS** 9pm $7 World Cafe Live 3025 Walnut St, 215-222-1400

■ **VISION AND MIC G PRESENT AT HIP HOP SHOWCASE**, 9pm, $10 Khyber 56 S. 2nd St. 215-238-5888

■ **VIV PEYRAT BAND** 10:30pm $10 Tin Angel 20 S 2nd St 215-923-0776

■ **YOUNG BRIZZ**, 7pm $8 Fire 412 W Girard Ave 267-671-9298

SUNDAY 8/1

■ **$10,000 PHILLY SHOWDOWN – 1ST ROUND** with Favor the Brave, The Put Away Silent Sonata, L M I, Madtown, The Last Brain Cells, N C A, Imbala & The Control Fuse 2pm $12 $16 Trocadero 1003 Arch St 215-922 5483

■ **JERRY GARCIA BETH BIRTHDAY BASH** with Jemimah Puddleduck & Psyrhedelphia 8pm $15-$18 North Star Bar 2639 Poplar St. 215 634 0806

■ **KATIE HERZIG** with Larkin Poe & Paul Dempsey 7pm $15 World Café Live 3025 Walnut St., 215-222-1400

■ **SPOUSE** with St Sabtude Sure Jorar & The Last Tide 8pm $8 M Room 15 W Girard Ave 215-736 6577

MONDAY 8/2

■ **ARCADE FIRE** with Spoon 7:30pm $26.50 $46.50 Mann Center for the Performing Arts 5201 Parkside Ave 215-893 1900

■ **THE NEW MUSIC SERIES** with Jedad Sun Experimars Hold The Ceasetine & Bright and Early 8pm $7 North Star Bar 2639 Poplar St 215 634 0806

TUESDAY 8/3

■ **PIRATE RADIO LIVE**, 8pm-1am, $5 $7 Blockley Penthouse 3801 Chestnut St 215-222-1234

■ **ALEX BAND** 8pm $16 $26 World Café Live 3025 Walnut St., 215-222-1400

■ **HEY MARSEILLES** with Spanning Leaves & Kaveana Woods, 8pm $10 North Star Bar 2639 Poplar St 215-634-0806

■ **HOT BUTTERED RUM** 8pm $13 $16 World Café Live 3025 Walnut St 215 222 1400

■ **ROSYN & KELIS** with Dan Black & Far East Movement 7:30pm $20-$22 Trocadero 1003 Arch St 215-922-5483

■ **YOUNG GALAXY** with Lower Dens Inoculist 8pm $10 Kung Fu Necktie 1250 N Front St 215-291-4919

WEDNESDAY 8/4

■ **BORIS** with Russian Circles & Disappear 7:30pm $15 Starlight Ballroom 460 N 9th St 215 766 1530

■ **IKE REILLY ASSASSINATION** with Standard Fare & The Law runts 8pm $10 M Room 15 W Girard Ave 215 739-5577

■ **METROPLEX** with Prowler & Circle the City 6pm, $5 Kung Fu Necktie 1250 N Front St. 215 291-4616

■ **NNEKA** with Nikki Jean, 9pm $12 $13 Johnny Brenda's 1201 N Frankford Ave. 877-435 9849

■ **PILOT CLOUD** with The Water & Controlled Storms 8pm $6 North Star Bar 2639 Poplar St – 215-634-0806

■ **RUFUS WAINWRIGHT** with Martha Wainwright 7:30pm $34.50-$56 Mann Center for the Performing Arts 5201 Parkside Ave. 215-893-1900

■ **SILVERSTEIN** with Emery We Came as Romans I Set My Friends on Fire Dance Gavin DAnce Sky Eats Airplane & Ivorylane 5:30pm, $17.50 $19 Trocadero, 1003 Arch St. 215-922-5483

■ **SNOWING** with My Hear To Jay Into it Over it Hightide Hotel & Glocca Morra 7pm $5 Fire 412 W Girard Ave 267 671-9298

THURSDAY 8/5

■ **BRYAN RUSSO** with Seth Horan & Ily Amy 8-11pm $8 $10, MilkBoy Coffee Ardmore 2 E Lancaster Ave Ardmore, 610-645 5266

■ **GUDDLE MAGIC** with A Lull 7:30 @ 30pm $5 Green Line Café, 4426 Locust St. 215 222 3431

■ **DEVON ALLMAN'S HONEYTRIBE** with Kirkin Bear 6pm, $15 North Star Bar 2639 Poplar St. 215 634-0806

■ **FOL CHEN** with Baths & Virtual Virgin 9pm $10 Johnny Brendan 1201 N Frankford Ave. 877 435 9343

■ **LAST CHANCE TO REASON** with Manoloth, Iron Thrones & Willing Swords, 9pm $8 M Room 15 W Girard Ave. 215-739-5577

■ **MICHAEL ASKIN** with Russ Edwards, Dave Falcone & Rusty & Jan 6:30pm $8 Tin Angel, 20 S 2nd St 215-923-0776

■ **NOISE BY NUMBERS** with Aspiga & Risus Sardonicus 7pm, $6 Fire 412 W Girard Ave. 267-671 9298

■ **RECONSTRUCTION OF THE FABLES: A TRIBUTE TO 30 YEARS OF R.E.M.** with Chris Schulte, The Jollyknicks, Joshua Park Transistor Rodeo, The Rag bees, Braxton Parker and more 8pm $13 $20 World Café Live, 3025 Walnut St. 215-222-1400

■ **THE MAINE** 7pm $15, TLA, 334 South St 215-922-1011

■ **THREE BAD JACKS** with Soul Respin 3 7:30pm, $10 Kung Fu Necktie 1250 N Front St. 215-291-4919

+ READINGS/ BOOK SIGNINGS

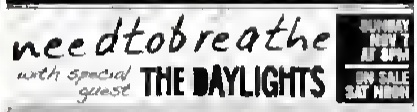
■ **MARY ROACH** In her new









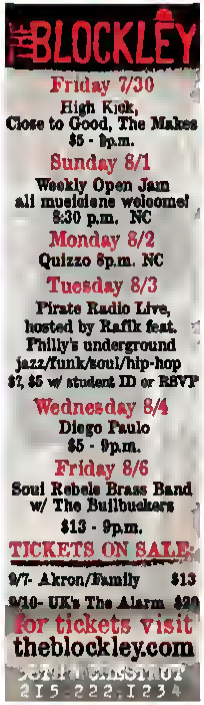
















nerdy exploration "Packing For Mars" the NYTimes science writer explores the question "What would life be like on Mars?" Tue Aug 3 7:30pm FREE Free Library Central Branch 1901 Vine St 215-686-5322

■ **PAM JENOFF** The local author and master of the historical romance genre presents her newest psychological thriller "A Hidden Affair" Her previous best sellers have included The Kommandantis Girl" and espionage novel "Almost Home." Tue Aug 5 7:30pm FREE Free Library Central Branch, 1901 Vine St 215-686 5322

■ **POETS IN THE PARK** The Fox Chase Reading Series and The Rockledge Fox Chase Business Association present Lenus Mckee, Diane Sahms Guerriero Mike Cohan, Steve Dehs and G Emil Reutter who will read their poetry Sat Jul 31 7-8:30pm FREE Lions Park, 7500 Oxford Ave foxchaseareview.wordpress.com/2010/06/25/july-31st-poets-in-the-park-2

■ **RICK MOODY AND LARRY DOYLE** Bestselling author of "The Ice Storm" and "The Diviners" Rick Moody's newest comic novel revels in every act & subplot out there including flesh-eating bacteria Larry Doyle a former writer for "The Simpsons" and author of "I Love You Both Cooper" will jump on board with his new comic drama about mutants, super villains and high school Thu, Jul. 29 7:30pm FREE Free Library Central Branch, 1901 Vine St 215-686-5322

■ **THEFUZE AT INFUSION SLAM POETRY** Get your slam-on at the Poetry Slam and open mic at the Philadelphia's only certified "Poetry Slam Inc" venue. So no lawsuits afterwards. Every Second Fri & Last Fri $3-$5 InFusion 7133 Germantown Ave 215-248-171

+ SHOPPING/STYLE

■ **90DEGREEZ FASHION WORLD TOUR** Live performances and a multi-cultural runway fashion show celebrating diversity Sat, Jul. 31, 6-10pm, $35-$50 Crane Arts Building 1400 N American St. 215-200-0652

More on citypaper.net

+ MORE LISTINGS AND THEY SCROLL













[in memoriam]

RANDY FLASH



MEMORIAL BENEFIT

Thu. July 29. 6 p.m.-2 a.m. $20, w/ DJs Terrell Clark, Lee Jones, Dirty DEL, Mike Maserati and more. Octo. 221 N. Columbus Blvd. 215-923-6296. octophilly.com

A long-standing staple in the house music community, Randell "DJ Randy Flash" Miller died on July 19 at the age of 41 after being senselessly shot at a private gathering in the Logan area of Philadelphia.

A warm person known for his exuberance for life, Randy could often be found smiling on the dancefloor, sharing his positive energy and passion for music. He had kicked it on the decks since the onset of the Philly DJ scene more than 20 years ago, performing and organizing countless events. In addition, Randy was a buyer and seller at the digger's haven, Sound of Market (15 S. 11th St., second floor, 215-925-3150, jazsound.com). Store manager Darryl King mourned Miller's death on Facebook, saying, "I will miss our many conversations, sometimes about music, often about life. There will be a little less life and energy at work. May God have you and I love you man!"

As evidenced by the outpouring of support from all walks of the community, his presence in Philly club culture will be sorely missed. A dance party is the perfect way to celebrate the life of a man who lived for music, so head over to Octo and share in the memories and joy of Randy's life and love of the beat. All proceeds from the party will go to help his family with the hospital and funeral costs. Donations and condolences can be sent c/o Miller Family, 933 E. Phil-Ellena St., Philadelphia, PA 19150.

—Gair Marking
(gair79@citypaper.net)

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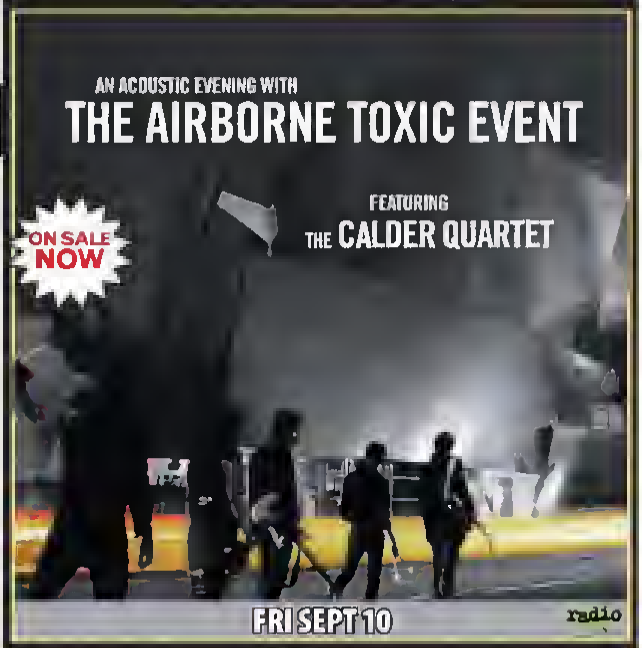
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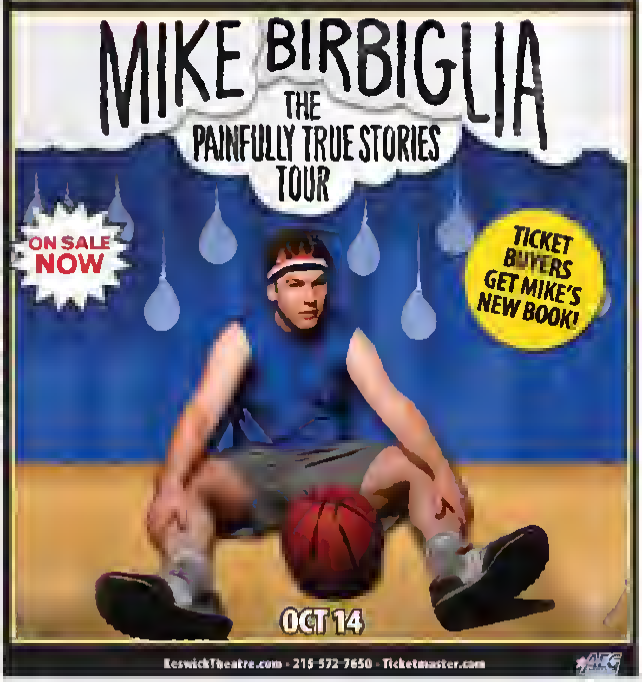
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portioncontrol
By Drew Lazor

SPLITTING THE ADAM

➤ **TREY POPP, WHO** started reviewing restaurants for *City Paper* in 2006, has moved on to become the restaurant critic at *Philadelphia* magazine. While we'll certainly miss Trey, I'm excited to introduce his replacement: Adam Erace, who's spent the last three years wearing the critic's hat at *Philadelphia Weekly*. His byline will begin appearing in *City Paper* next Thursday, Aug. 5.

***City Paper*:** Our departing critic drew comparisons to Mark Twain based on his globe-trotting background. If you had to compare your writing style to a literary figure, who would it be?

Adam Erace: I like to think it's Chuck Palahniuk started writing restaurant reviews instead of hilarious tightly wound dark novels, they might sound like mine. His use of popular cultural asides, arresting description and unusual similes makes for sentences you want to ingest, not just read. I'm halfway through his latest, *Tell-All*, in which he describes a character's eyes as "the bright brown of July Fourth sunlight through a tall mug of root beer." I want to drink those pages.

CP: Aside from reviews, what else will you be contributing to CP?

AE: You can expect to see my byline on Meal Ticket (citypaper.net/mealticket), where I'll be rambling about restaurants, trends, news and cooking.

CP: Let's say you wake up tomorrow and your three wishes for the Philly restaurant scene were magically granted. What would they be?

AE: 1. There would be somewhere to score real paletas, Mexico's fresh-fruit Popsicles. (If y'all know of one, give me a shout.) 2. Greensgrow-like urban farms spread all around the city. 3. Cafe Estelle would have a second location, situated conveniently in my kitchen.

CP: Which impending Philly openings are you most anticipating?

AE: I can't wait to see what Stephen Starr does with the Broad Street Diner, and I'm stoked for Fathom Seafood Bar from Mike Stollenwerk. I love what he does at fish, and it'll be a boon to have that finesse translated to a casual setting. Two new spots I'm eager to check out: Adsum for that bonkers menu, and Catahoula, because Southern food is underrepresented in Philly and it sounds like somewhere Vampire Jessica might wait tables.

(drew.lazor@citypaper.net)



BID ON SQUID: The Wishing Well's Indonesian-inspired fried calamari, served with a sambal aioli, is one of the bar's more successful snacks.

NEAL SANTOS

[review]

WELL ENOUGH

Sporadically good food is keeping the Wishing Well out of the gastropub conversation.

By Elisa Ludwig

THE WISHING WELL: A PUBLIC HOUSE | *767 S. Ninth St., 215-238-6555, wishingwellphilly.com. Open daily, 4 p.m.-2 a.m., brunch served Sat.-Sun., 11 a.m.-4 p.m. Salads and vegetables, $5-$9, burgers, $10-$15, plates, $4-$16.*

It takes some cojones to serve the SHAME burger, a dastardly coronary-wich of ground beef, scrapple, American cheese and a fried egg on a Kaiser roll. (SHAME stands for "scrapple hamburgers are meaty eating," an irrefutable proclamation.) And it takes some, er, thymus glands to come up with a turkey burger layered with fried sweetbreads, slaw and buffalo sauce.

More on citypaper.net

Both of these colorful concoctions are on the menu at the Wishing Well, which opened in Bella Vista in the spring — and they're a needed novelty, given its thoroughly nondescript interior. These old taproom bones have housed a series of short-lived restaurants (Pat Bombino's and, before that, Meze), and a gastropub is a good fit for the long, dark space. There's an almost purposeful avoidance of character in the unassuming shades of cream, the high and low cherry wood tables and chairs, the slate tiled floor. A few shaded sconces and framed photographs of Phillyscapes seem like token additions to an unimaginative décor. But it's not necessarily a handicap. Amazing gastropubs have grown out of more modest environs than this.

Co-owner Carmen Cappello, a Philly native who sharpened his knives at Atlanta's Ritz-Carlton, seems to have big ambitions, of which his creative burgers are only one component. A proponent of Slow Food, he sources his ingredients locally, changes the menu seasonally and throws around offal like it's going out of style. A serious beer list includes 12 taps and 50 bottles with all the usual local suspects, plus such lesser-knowns as Prism Bitto Honey IPA and Left Hand JuJu Ginger Ale.

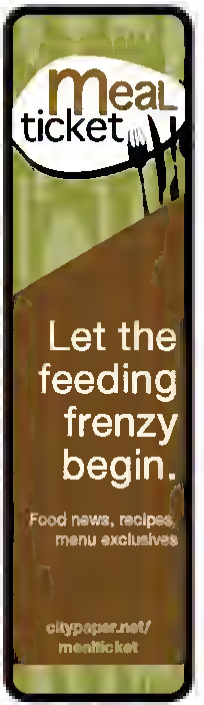
All of the elements for gastropub success — daring dishes, beer nerdery, nostalgic '80s soundtrack — would seem to be in place here. But so far, the food, divided into "plates," salads and burgers, is not rising above average old-school bar fare. Which is to say, this is a fine place to eat mozzarella sticks and poppers, but even modern updates like smoked tomato coulis don't make them terribly memorable.

MORE FOOD AND DRINK COVERAGE AT CITYPAPER.NET/MEALTICKET

Cappello seems to have a special fondness for the deep fryer, with plenty of oil-sizzled foods to encourage beer consumption. But these efforts are hit-or-miss, like overly thick slices of dill pickle whose juice outweighed their breading. Reputable fries, skin-on and finger-thick, were well-seasoned, if less than crisp. Batter-fried strips of firm white catfish fillet would have been terrific if they hadn't been paired with a too-piquant buffalo mayo dip, and if they hadn't further dampened their bed of those fries.

>>> continued on page 42









<<< continued from page 41

I regard fusion cuisine stuffed into a spring roll with suspicion.

Better were the Indonesian-inspired fried calamari rings, tender beneath a breaded exterior, redolent of peanut and cilantro and paired nicely with a ruby-flecked sambel aioli. The coating flaked off too easily, making dipping a logistical challange — it was easier to spread the thick sauce on with a fork — but they were tasty all the same.

Normally, I regard any sort of fusion cuisine stuffed into a spring roll with suspicion, but the Wishing Well's Southern-fried invention, plump with smoked chicken, bacon and collard greens, was a winner, and its side of red cabbage slaw was wonderfully crisp and creamy. (A side dip of apple cider foam, on the other hand, was vinegary and pretentious.)

The edamame falafel burger, meanwhile, was green delight on a Kaiser roll. Its fragile fried crust broke open to a creamy-textured bean purée spiced with celery seed and complemented by a yogurt slather, making it one of the more compelling veggie dishes around.

The non-fried items were also a mixed bag. Deviled eggs, an increasingly visible and welcome trend in bar staples, were unfortunately over-relished and over-boiled. A vegetarian small plate of wild mushrooms, served over a bed of truffle oil-drizzled pecorino grits in an individual cast-iron skillet, was lackluster despite its appealing presentation, with no pecorino or truffle flavors coming through.

A simple arugula salad was cleverly tossed with pickled eggs, pickled beets and blue cheese. I might have enjoyed it more if the eggs and beets were chopped smaller, but that is a minor quibble.

In keeping with its chef-centric focus, the Wishing Well offers a Sunday night family-style dinner. On Tuesdays, the kitchen adds another entrée option, turning out three-course fried chicken dinners on oversize white platters for $19. With some fine-tuning, these might lure in patrons for destination dining nights. The chicken had a nicely gnarled, golden, snappy crust, but both the meat and its accompanying cream-based gravy could have used more zip. Buttermilk biscuits were cool and slightly gummy. On the other hand, the grilled corn, a summer substitute for the usual green veggie on the plate, came alive with a slather of cumin-spiced butter.

Desserts are sparse here, but there's a reputable scrawl of funnel cake, its sugar-dusted graffiti of airy fried dough interspersed with fresh blueberries and strawberries. The fruit crisp, which was peach and blueberry on one visit, was not terribly crisp at all, but warm and sweet all the same.

For me, it all came down to the SHAME burger, which, for all its hype, should have made a deeper impression. I really wanted to love this signature acronym-ed sandwich, if only for its joyful embrace of a guilty Amish pleasure. The almost curry-like Lancaster scrapple spices were an inspired layer of complexity, but even with the melty white American cheese and the unctuous slab of fried egg, the overcooked, mealy patty was anything but luscious. In a city where every great bar has a delicious burger, the true shame of it was that this one, wacky as it may be, was not delicious enough to put the Wishing Well on the map.

(editorial@citypaper.net)



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feedingfrenzy
By Drew Lazor



NOW SEATING

Tutti Frutti Frozen Yogurt | Partners Shana Sharif and Kevin Kaing opened this froyo joint, in what was a Bonté waffleria, in the first week of July Tutti Frutti — a licensed brand with more than 100 outposts worldwide — offers 10 yogurt flavors at a time from an overall selection of 50, plus every topping imaginable Unique to this store is Small Oven, a mini-bakery that cranks out Japanese-style choux crèmes (above), or fresh cream puffs filled to order with sweet pudding like innards (chocolate, vanilla, strawberry, mango, etc.) The puffs are made from scratch on the premises daily by a baker who shuttles down to Philly from NYC Hours Mon.–Thu , 10 a.m -11 p.m , Fri -Sat , 10 a.m -11 30 p.m , Sun , 11 a.m -9 p.m *1315 Walnut St., 215-546 9600*

Crocodile Philly | John McGillion, who owns Crocodile bars in New York and Chicago, has opened a location in Old City It's a bilevel deal, with an eight-draft tavern/sports bar on the first floor (there's a stage that'll host regular folk and jazz performances) and a slightly more upscale club/lounge, called Wet Bar, on the second. The food menu, which runs from $1 to $3, features stuff like salads and panini, but the Croc's major draw is pizza, which is cranked out of an open oven station on the main floor of the bar *110 Chestnut St , 267 687 1450, crocodilephilly.com.*

CHECK, PLEASE

After four decades in business, **Georges Perrier** has announced that he will close his landmark restaurant **Le Bec-Fin** (1523 Walnut St.) on or around June 1, 2011 But the chef, who's rightly credited with leading Philadelphia's restaurant renaissance, is not retiring: He says he's working on introducing three new concepts to the area, all of which he hopes to have up and running prior to Le Bec's grand finale In the meantime, you still have a chance to take advantage of the $40 40th-anniversary prix-fixe menu, which'll be available Tuesday to Friday (dining-room rezzies from 5 to 6 30 p.m , or anytime at Le Bar Lyonnais) for the rest of this summer

Got A Tip? *Please send restaurant news to drew.lazor@citypaper.net or call 215 735-8444, ext 218*

[i love you, i hate you]

COLLECT UNEMPLOYMENT

Clearly you're a lazy ass according to Tom Corbett. If you're looking for a job, send a resume to his office, since he says "the jobs are there." Remember, if your UC benefits are extended, it just make you a lazy turd who sits on the couch and plays video games or watches The View every day. Hey Tom, KNOWS where the jobs are, send him your resume to let him know that you're a hard working Pennsylvanian who votes, and who TAXES goes towards his salary, which is why you need a job. Worked for me!

DAMN FAT BITCH

This is to the bitch that was in front of me when I was trying to catch the tram to work. You fat ass bitch, I don't know where you were going but you could have tried to walk a little farter so that the people behind you could have gotten on the damn tram. I don't know you but I hate your fat ass. Then your going to sit on the bench and pretend that you are fucking reading a damn book. Knowing that you aren't reading it! I hate you and your fake ass pony tail! Do me a favor when I see you again, move your fat ass so that people with real jobs can come through! Bye bitch I hope I don't see you ugly ass again!

HUNKA, HUNKA BURNING LOVE

So much for communication. I should have told you certain strains of HPV cause cervical cancer. Cryosurgery anyone? Oh well, I hope your ladies get regular pap smears. Cervical dysplasia is not fun. Condoms are NOT an effective barrier against HPV. Seems like we burned the candle at both ends. At least now you know.

I LOVE YOU

I still can't believe we found each other. I have such a good feeling about you. I don't think there is anything you could do or I could find out about that would make us love you less. I really look forward to seeing where this can go. I've never felt like this with someone before. I haven't been this happy in so long. I have the shittiest friends but once I've had you in my life I don't care because you are all I need. I would do anything for you. I love you.

MIA "BOYFRIEND"

If I have to tell you one more time, you're not my boyfriend. I are going to get so upset I'm going to yack all over you. you are the worst boyfriend in the whole wide world and I'm tired of seeing you around. you are NOT hot, and I don't even want you to talk to me. go find yourself another girl, because they'll actually love you and I don't. if that's mean, too bad, I've had it with you and the other hot chick.

MOVE ON ALREADY!

What am I supposed to think that you aren't around. what am I supposed to do crawl in a hole and not show my face to anyone? You need to face the real and know that when you come out, know that you and I aren't going to be together. I have had enough and I think that you know it. move on! Why? I think that you know that it is over, but for some reason you want to stick around. stop fucking stalking me and calling asking me dumb ass questions. I hate you sometimes and I thank you know that. there is never going to be you and I again, NEVER! the sooner you realize that the better.

PIZZA LOVE SHOP

To the counter girl at the pizza shop on the 6100 block of frankford ave, everyday you work I just look at you and smile. I want you to know that the best part of my day is when I ass your beautiful face. I hope I can put a smile on your face and keep it there forever.

READ TO ME FOREVER

I know we BOTH have a lot an our plates Daddy!! Times are tough for both of us right now. Bottom line... We're meant for one another!! I think that's what keeps us going. I love my best fiend and want to keep him forever!! I mean... We are "The Best"! Look how cute we are! Hopefully come Thursday, (like any normal Thursday) You will be reading this to me over dinner. "You kack'n what I'm rollin'"?



SOUL SISTER OF HIGH STREET

I want you to know that I firmly believe the reasons things evolved as they have over the past three weeks have less to do with us not being a "good match," as some people might say and much more about co-creation. I firmly believe that neither of us could tolerate the feelings we were having. Like you said "I don't know how to do this, or what the next step is." Well sadly neither did I, and the next step we opted to take was to fall back into old, negative patterns of relating, as we had been trying to avoid, but clearly feel comfortable engaging in. We reacted to each other and ignited a fight or flight response which I feel was derived out of a deep need to self protect. Sadly this back fired, because we may have both lost something that had so much great potential. I believe we had great potential as a couple...and could have worked through this rough patch. You were the center of my attention and I imagine being with someone who wanted just you must have felt really different. I adore(d) you and accept(ed) all of who you are as a person, a performer a future mom...an academic, and a femme. I was even willing to put up with your sumpy attitude, strong opinions, and messy house, and crazy schedule, because that is who you are and I love who you are. All I wanted, or wished for was for you to offer me the same admiration back. The chemistry and connection we shared was clear from the start. That window is still open, but nothing can change unless the right kind of conversations happen. I ass here, but I ask, where are you?

STANK ASS PERFUME

This is to the bitch who was on the bus the other morning, what the fuck did you spray yourself with, some of your stank ass pussy in a fucking spray bottle. I can't believe that you get on the bus smelling like rotten, stanking pussy sweat and nasty sex. I couldn't believe that you sat next to the guy that you knew and he was too dumb to tell you to go sit somewhere else because he couldn't breathe. I couldn't breathe and I was sitting so far to the left side. All I could say to myself is that I couldn't wait to get to work to send this shit, so that you are on blast! Ladies, if you test the perfume or body spray, mist or whatever on your body and it doesn't smell right, why the fuck would you spray it all over you if you know it doesn't smell right? I hope that the women get their senses correct and wear something more dainty, floral, maybe fruity. Not this sweaty, old pussy, disgusting smell that I smelled that morning. Too early to stink! WOW!

SUSHI MAN

You're the hottest Asian I've ever seen. The highlight of my week is when I get the chance to come in and watch you make my rolls, sometimes even talk to you. You have the cutest smirk and I wish you didn't have a gf (I know because I've stalked you on fb, I'm a creeper) and I know you're not a girl's other than Asian because of it, maybe when the stars align and the time is right, I'll work up the nerve to ask you out...in the meantime, I'll just keep secretly lusting for your Asian perfection.

TOO NAUGHTY TO PRINT

I just wanna say, I want to sit on your porch, arch my back, while you swirl ice cubes and lickety kisses on my sweet breasts...I wanna feel you glide and slide and soar, enveloped in my wetness... I want to feel you thumb my g spot forcing me into multiple orgasms... I want you to tie me up and tease me with a feather... I want to feel your tongue with my lips all over our bodies. I want to be the center of attention...with your friend on the back side, meow!

WHAT I HATE

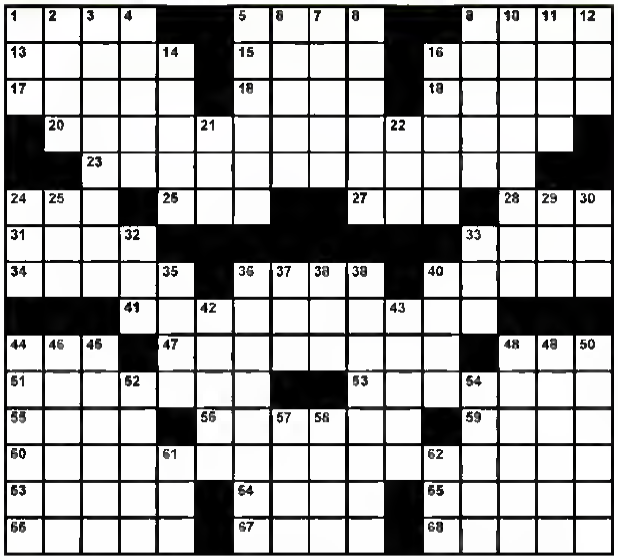
Steven: I HATE how everyone, including your close friends, told me you were a piece of shit and I only realized through your recent actions they are right. I HATE that I kept the biggest thing in my life a secret from you because I am a coward that can't deal with reality. You couldn't deal with your own problems, how could you deal with mine. I HATE that whenever you needed me I was always there for you, regardless of what I was dealing with. The moment I need you...you abandoned me. I HATE that your wasting your life on a bar stool. I HATE that you self medicate. I HATE that you won't admit you have a problem. I HATE that you let everyone know our business. I HATE that you have not once thought about how I felt. I HATE the fact that your not the father of my son and I HATE that you won't forgive me. I HATE that you won't put any effort into working things out, and I'm trying so hard. I HATE that we continue to hurt each other, and you think I never loved you. I HATE how much I hurt you. I HATE that I will always love you.

+ To place your FREE ad (100 word limit), go to citypaper.net/ULUHU and follow the prompts. ADS ALSO APPEAR AT CITYPAPER.NET. Philadelphia City Paper has the right to re-publish "I Love You / I Hate You"™ ads at the publisher's discretion. This includes re-purposing the ads for online publication, or for any other ancillary publishing projects.

jonesin'

By Matt Jones

FINAL WORD FROM [illegible]

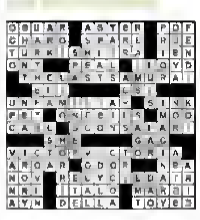


ACROSS

1 Progs
5 Tarheel's st.
9 Fat-exuding fish
13 Drying-out time
15 *Blitz* ___ (2009 Dirty Projectors album)
16 Wasted
17 *The Devil Wears* ___
19 Watchman's shout
20 Uncle in a rarely released Disney movie
22 First part of a Harvey Pekar quote
23 Second part of the quote
24 Squeaker
26 Driller's dog
27 Angular pipe fitting
29 They're checked at liquor stores
31 Love: Latin American style
33 Instructions part
34 "Don't ___" (*Hitchhiker's Guide* motto)
35 Comes to a stop
40 In a playfully reluctant way
41 Third part of the quote
44 Mrs. in Madrid
47 Insincere language
48 Dorm supervisors
51 Old enemy
53 Fourth part of the quote
55 First in the Hebrew alphabet
58 "Mr. Laverman" dancehall singer Rankin
59 Green organism
60 Final part of the quote
63 Perrier competitor
64 Hamilton vs. Burr, e.g.
65 Non-Hawaiian, in Hawaii
66 Take care of
67 In ___ (intrinsically)
68 Former U.N. Secretary-General Kofi

DOWN

1 Dada artist Jean
2 Golf great ___ Pak
3 Al who was ordained a minister at age 10
4 Advocate-turned-presidential candidate Ralph
5 Feature of seven Nolan Ryan performances
6 Wacked out
7 Roman ___ (novel type)
8 Noisy tiny
9 Largest of the Greek islands
10 It may be relative to a meteorologist
11 E pluribus ___
12 Blitz dive
14 Made some barnyard noises
16 Speak slowly
21 It closes some businesses in Europe
22 *Malcolm in the Middle* dad
24 Young Jeezy's genre
25 Doc bloc
29 Tierra ___ Fuego
30 One of a few Russians in 2010 news
32 Spare part?
33 Female pig
35 Mongrels
36 Sleeping tool
37 *What* ___ *to Wear* (TLC show)
39 Hall and Oates, e.g.
39 D.J. featured on MTV's *The Grind*
40 Shrub that produces a drug
42 "A little bit of ___ get you up" (Mark Knopfler "Juckie Doll")
43 Hello, in Beijing
44 First word of an Indiana Jones complaint
45 Go back through
46 Audrey Tautou role
48 Look to
49 Lansbury of *Murder, She Wrote*
50 ___ Island Ferry
52 Key in that piano song played with your knuckles
54 "They go" to Spanish
57 "Terrance and Phillip: Not Without My ___" (*South Park* episode)
58 Tournament glimpses
61 Brian who scored the soundtrack to *The Lovely Bones*
62 Letters found on many sunless tanning products



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the classifieds

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1733 N. LAMBERT ST $1,225.00 1733 N. Lambert St. This is a very nice house walking distance from Temple University. This house has an eat-in kitchen (2) Full bathrooms (3) bedrooms, and a washer and dryer. This house is located on a Student Friendly Street. Interested people contact Rell @ 267-767-8572

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13XX S. TAYLOR ST. $84,900	19XX S. HICKS ST. $115,000	15xx S. Capitol St. $114,700	19XX S. CAMAC ST. $179,900	11xx Tasker St. $299,900	19XX TASKER ST. $339,000
18XX S. MARSHALL ST. $95,000	11XX DALY ST. $119,900	19XX S. WOODSTOCK ST. SOLD	21xx S. 23rd St. $675,000	23XX S. LAMBERT ST. REDUCED TO $229,900	19XX S. BROAD ST. $347,500
18XX S. MOLE ST. $85,500	19XX S. HOLLY ST. SOLD	19XX MERLIN ST. $159,900	11XX S. 9TH ST. $184,500	4xx Greenwich St. $129,900	19XX E. PASSYUNK AVE. $379,000
23XX S. CHADWICK ST. $73,500	18xx Se. 9th St. $274,900	19XX TREE ST. $160,000	12xx Latona St. $215,000	13XX WHARTON ST. SOLD	7XX S. 4TH ST. $485,000
19XX S. [illegible] ST. $229,900	15xx Se. 16th St. $189,900	XXX JACKSON ST. $169,900	2XX FERMON ST. $199,500	7XX S. DICKINSON ST. $274,900	21XX S. BROAD ST. REDUCED TO $549,900
12XX N. HOPE ST. SOLD	13XX S. 18TH ST. REDUCED TO $139,900	21XX N. CHADWICK ST. $172,000	4XX WOLF ST. $209,900	14xx Se. 20th St. $139,900	18XX E. PASSYUNK AVE. $960,000

COMMERCIAL/INVESTMENT

[illegible] ST. CORNER LOT $20,000

[illegible] AVE. GROCERY STORE AND 1-BEDRM APT $64,000

7XX MASTER ST. LOT SOLD $100,000

[illegible] ST. CORNER MIXED USE PROPERTY $106,000

[illegible] ST. STORE AT 1 MAY BE CLOSED OR GARAGE $139,000

[illegible] ST. EXCELLENT CORNER COMMERCIAL PROPERTY $179,000

[illegible] $275,000

[illegible] $184,000

[illegible] $239,900

[illegible] $272,900

[illegible] $329,900

[illegible] $349,000

[illegible] $349,000

[illegible] $397,500

[illegible] $499,000

[illegible] $549,000

[illegible] $950,000

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XXX N. 10TH ST. NEWLY RENOVATED 2-BDRM APT $1,200 MONTH

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4 BR End Unit Town Home 225 Grimley Rd Schwenksville PA 19473
Preview Tuesday July 20th from 6-8 PM

Saturday, August 7 – 10 AM
School House Farms 8 Building Lots & 1 Model Home Stouts School Rd Williams Township Northampton County PA
Preview–Sunday July 25th from 12-2 PM

Saturday, August 7 – 2 PM
Locust Manor 7 Building Lots and 1 New Home Locust Vally Rd Coopersburg, PA 18036 Upper Saucon Township
Leigh County PA
Prev aw Sunday July 25th from 3-5 PM

Tuesday, August 10 – 7 PM
Ranch Home On 11.64 Acres With Garage Plus Selling 2 Unit Home With 2 Car Garage On 3/4 Acre 2627 Big Road (Rte 73) Perkiomenville, PA 18074 New Hanover Township Montgomery County
Previews–July 27th 6-8 PM August 3rd 6-8 PM

Wednesday, August 11 – 7 PM
Marcel Manor 7 Building Lots & One Model Home Meadow View Rd Boen Township Berks County PA
Previews Wednesday, July 28th from 6-8 PM

Thursday, August 12 – 7 PM
84 Acres with Farm House and 2 Car Garage 265 Middle creek Rd Gilbertsville, PA 19525 Douglass Township Montgomery County
Previews–July 29th 6-8 PM August 5th 6-8 PM

Saturday, August 14 – 11 AM
77 Acre Farm with Large Building 2310 Allentown Rd Quakertown PA 18951 Milford Township Bucks County
Previews–Sunday August 1st from 6-8 PM

Tuesday, August 17 – 7 PM
11 Acres on East Bound Rte 422 end George Street Amity Township Berks County PA,
Previews Sunday August 8th from 4-6 PM

Saturday, August 21 – 2 PM
Multi Unit Commercial Building 244 248 King Street Pottstown PA 19464 Montgomery County
Previews August 8 1-3 PM August 16 6-8 PM



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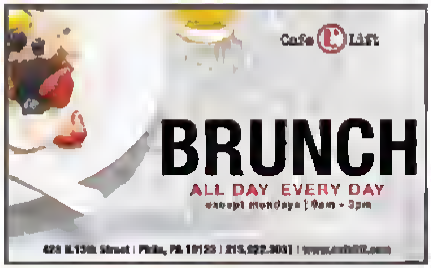
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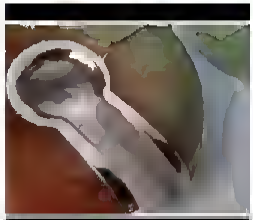
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